

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE FIRST
DOCTOR

THE COMPLETE HISTORY



STORIES 3-6

INSIDE THE SPACESHIP,
MARCO POLO, THE KEYS OF MARINUS
AND THE AZTECS





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INSIDE THE SPACESHIP

MARCO POLO

THE KEYS OF MARINUS

THE AZTECS



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Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd & Marketforce.

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Contents

INSIDE THE SPACESHIP

8 INTRODUCTION	10 STORY	12 PRE-PRODUCTION	18 PRODUCTION	- POST-PRODUCTION
26 PUBLICITY	27 BROADCAST	29 MERCHANDISE	31 CAST AND CREDITS	32 PROFILE

MARCO POLO

38 INTRODUCTION	40 STORY	48 PRE-PRODUCTION	58 PRODUCTION	72 POST-PRODUCTION
73 PUBLICITY	74 BROADCAST	79 MERCHANDISE	80 CAST AND CREDITS	82 PROFILE

THE KEYS OF MARINUS

86 INTRODUCTION	88 STORY	94 PRE-PRODUCTION	106 PRODUCTION	116 POST-PRODUCTION
117 PUBLICITY	119 BROADCAST	121 MERCHANDISE	123 CAST AND CREDITS	124 PROFILE

THE AZTECS

128 INTRODUCTION	130 STORY	134 PRE-PRODUCTION	141 PRODUCTION	- POST-PRODUCTION
147 PUBLICITY	148 BROADCAST	151 MERCHANDISE	153 CAST AND CREDITS	154 PROFILE

156

INDEX



Welcome

One of the things I have always loved about *Doctor Who*, particularly in its earlier days, is its ambition. Right from the very beginning and through to the very latest episodes, the production teams have always had an upbeat attitude of 'how are we going to do this?' rather than the more defeatist 'can we do this?'

The four stories in this volume of *Doctor Who – The Complete History*, from the very first series, are a testament that limited finances and resources do not prevent stories of epic proportions being told. *Marco Polo* [1964 – see page 36] is effectively a thirteenth-century road trip, taking the Doctor and his companions to a series of exotic locations, from snow-capped mountains, through burning deserts and sweltering jungles, to the palace of Kublai Khan. That this

Below:
Decadent
set-dressing
in *The Keys of
Marinus*.



was all achieved on a minuscule budget, in a single tiny studio with obsolete equipment and an incontinent monkey is, quite frankly, amazing.


Sadly none of the episodes of *Marco Polo* survive, but thanks to a wealth of imagery, some of it in colour, we can appreciate what a superb job the set, make-up and costume designers did.

The Keys of Marinus [1964 – see page 84], set on an alien world, was similarly demanding of the production team, taking the travellers to five completely different locations during the course of the story – the island of Marinus, the city of Morphoton, a jungle, ice caves and the city of Millennius. The demands of this story clearly pushed the design team to its limits, as demonstrated by an interview with set designer Raymond Cusick on the DVD release of *The Keys of Marinus*, re-living the agony of the experience over 45 years later.

Limitations often lead to creative solutions, with the TARDIS itself being the most obvious example. Unable to run to a flashy spaceship, the more affordable police box exterior was settled upon by the production team, and would become the most enduring icon of the series.

Even today, with a bigger budget and access to the wonders of CGI to create just about any kind of environment or monster, the *Doctor Who* production team still pushes hard at the boundaries of what is achievable. The results are often on a par with the latest science-fiction blockbuster movies – but always with that creative *Doctor Who* twist.

John Ainsworth – Editor



'THESE STORIES ARE TESTAMENT
THAT LIMITED RESOURCES
DO NOT PREVENT STORIES
OF EPIC PROPORTIONS
BEING TOLD.'



INSIDE THE SPACESHIP

► STORY 3

Following an explosion, unexplained events occur inside the TARDIS. Suspicions arise and the Doctor and his companions turn on one another as they attempt to discover who – or what – is at fault...





Introduction

Many *Doctor Who* fans are very familiar with the series' earliest episodes. It's tempting to regard the 1963/4 series in the same way that one might look at any other run. Taking a step back, however, it's fascinating to see how producer Verity Lambert, her story editor David Whitaker and the various writers went about creating a new TV series.

Of course, they struck gold fairly quickly. The first episode, *An Unearthly Child* [1963 – see Volume 1], introduced various elements that are still central to episodes made in the present day; the second story [1963/4 – see Volume 1] introduced the Daleks and strongly established what kind of a series *Doctor Who* was. Before they pressed on, however, with an epic adventure in history, there was a curious two-part story set entirely within the confines of the TARDIS. Later, stories like *The Invasion of Time* [1978 – see Volume

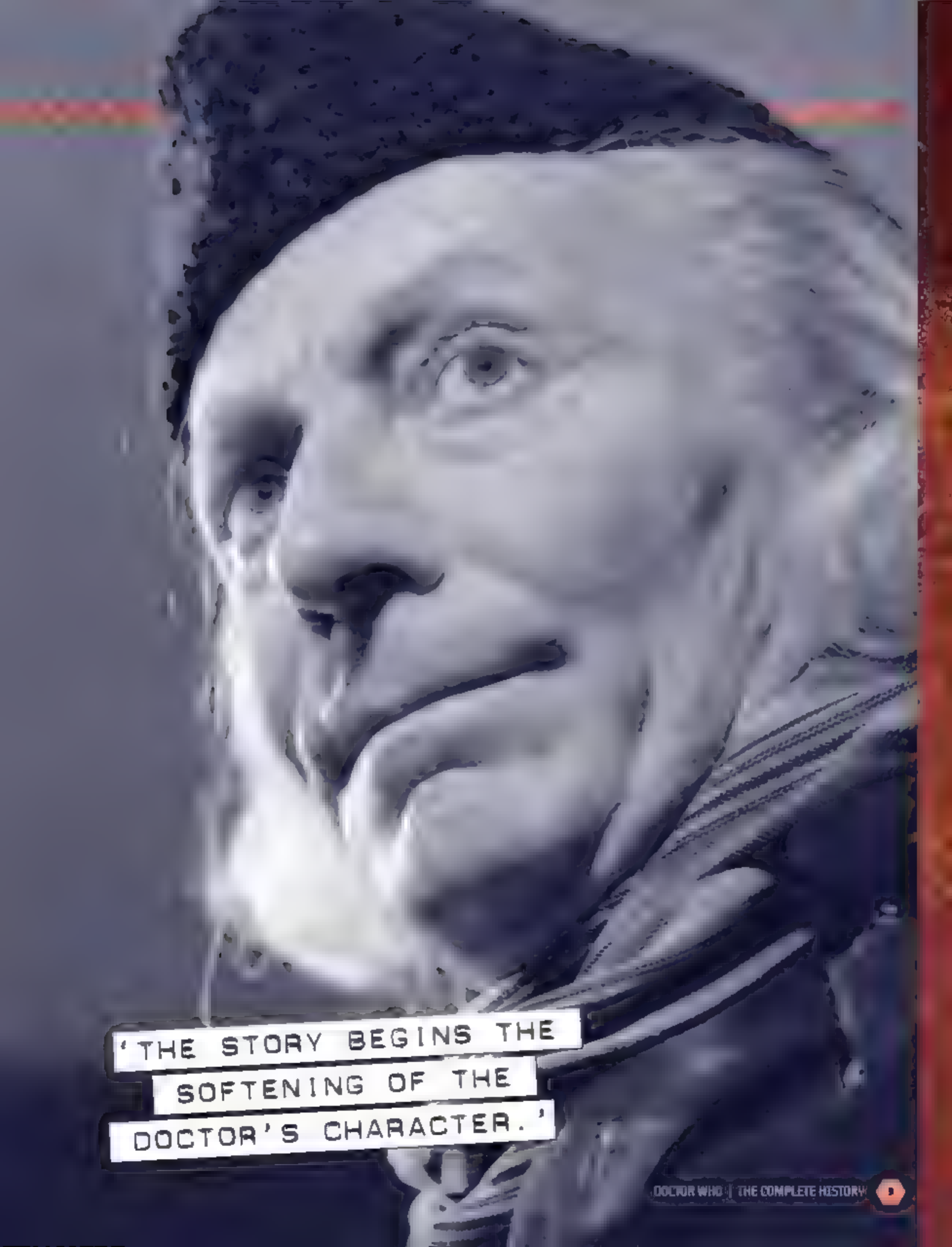
28] and *Journey to the Centre of the TARDIS* [2013 – see Volume 73] would present the interior of the Doctor's time machine as a labyrinthine maze of endless rooms and corridors. While it was still beguilingly bigger on the inside, during that first year, we never saw more than two rooms.

There were obviously practical, behind-the-scenes reasons why *Inside the Spaceship* ended up being made [see pre-production, page 12], but this unusual story also serves a narrative purpose. Over the course of the first two stories, an uneasy alliance had formed between the Doctor and the teachers he effectively abducted. More often than not, however, the Doctor is paired with his granddaughter Susan, and Ian is paired with Barbara. *Inside the Spaceship* explores the paranoia and mistrust between the travellers, and its resolution solidifies their friendship. As they head on to meet Marco Polo [see page 36] and search for the keys of Marinus [see page 84] they are a united team. It's only really *The Aztecs* [see page 126] that features any major dispute between the Doctor and one of his new companions.

It's uncommon for the Doctor's various sidekicks not to consciously choose to travel with him. *Inside the Spaceship* takes time to consider how the extraordinary events they've been forced to endure have affected Ian and Barbara. It also begins the softening of the Doctor's character – moulding him into someone more gracious and heroic. Regardless of those early triumphs or enduring innovations, watching the first three adventures you can see the series, as we would come to know it, taking shape. ■

Below:
Ian and Barbara
are concerned
about the
Doctor.





'THE STORY BEGINS THE
SOFTENING OF THE
DOCTOR'S CHARACTER.'

THE EDGE OF DESTRUCTION

There has been an explosion in the TARDIS, knocking everyone unconscious. Barbara is the first to awake, followed by Susan. The Doctor has cut his head so Susan fetches him a bandage. Ian wakes, initially thinking himself to be back at Coal Hill School. [1]

Susan collects some water from the food machine, even though it is registering as empty. When she returns to the control room, the exterior doors are open! [2]

Barbara applies the bandage to the Doctor's injury and Susan collapses. Oddly, the exterior doors close when Ian approaches them. The Doctor regains consciousness, claiming to have been hit on the back of the neck.

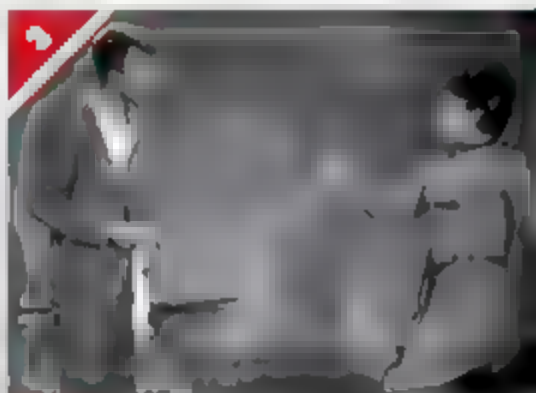
Ian carries Susan into the crew room and places her on a bunk. Susan attacks him with a pair of scissors before losing consciousness. [3]

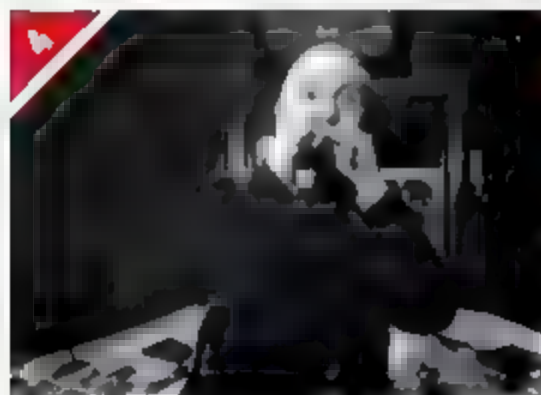
The Doctor, Ian and Barbara discuss what's happened. Barbara fears something has got into the TARDIS, the Doctor and Ian are convinced it is a mechanical fault.

Barbara attends to Susan. She deliriously threatens Barbara with the scissors, accusing her of hiding the fact from her that something is in the ship. Barbara confiscates the scissors. Ian enters to report that they couldn't find a fault.

The Doctor tries the scanner. It displays a photograph of countryside, then the exterior doors open with a roar. Susan closes them. Then the scanner displays the planet Quinnis, a moon, a galaxy and a burst of light. [4] The Doctor accuses Ian and Barbara of sabotage. Barbara reminds him he'd have died if not for them. Then she notices that the numbers on the control room clock have melted. [5]

The Doctor fetches drinks to help everyone relax. Soon Ian, Barbara and Susan are asleep. The Doctor returns to the control room, thinking he's alone – until someone grabs him by the throat! [6]





THE BRINK OF DISASTER

The Doctor's assailant is Ian. The Doctor knocks him down and Ian loses consciousness. Barbara enters and the Doctor resolves to put her and Ian off the ship, much to Susan's dismay. But then the fault locator sounds the danger signal. The TARDIS is on the point of disintegration! [1]

Ian comes around and explains that he was trying to pull the Doctor away from the console because he thought it had been electrified.

Susan reports that the alarm is sounding every 15 seconds, and Barbara reasons that time is being given back to them now that it's running out. [2] The Doctor fears that the source of the TARDIS' power, located beneath the central column, is about to escape because it is being attracted by a gigantic magnetic force located outside.

Barbara thinks the TARDIS is giving them clues. The Doctor concedes that the ship may be able to think. [3]

The Doctor confides to Ian that they only have five minutes left. He tries the scanner and it repeats the same sequence of images. Then the exterior doors open onto a void. The Doctor realises the images represent their journey, and the ship is about to be destroyed because it is "at the very beginning" of a solar system, "a new birth of a sun and its planets" [4]

He explains that after they left Skaro he used the fast return switch to send them back in time. Examining it, he discovers that it has got stuck in the 'on' position. He repairs the spring – and everything is restored to normal. The Doctor apologises to Barbara, admitting that they owe her their lives. She forgives him. [5]

The TARDIS lands somewhere extremely cold. Barbara and Susan go outside, where they discover a huge footprint in the snow, as though made by a giant [6]



INSIDE THE SPACES

'A CHARACTER-DRIVEN PIECE EXPLORING
MORE FACETS OF THE DOCTOR'S AMAZING
SPACE/TIME SHIP.'

Pre-production

The origins of this offbeat and rather bizarre two-part interlude featuring only *Doctor Who*'s regular cast and the TARDIS itself can be traced back to Wednesday 16 October 1963 when BBC Television's chief of programmes, Donald Baverstock indicated that – due to the available budgetary information – he would only commit to 13 weeks of the new show's projected 52-week run. At this point, a number of serials had been lined up, commencing with the four-part *Doctor Who and the Tribe of Gum*, followed by the seven-part *The Mutants*, and then the seven-part *A Journey to Cathay* (later known as *Marco Polo*). As such, a new two-episode 'filler' needed to be inserted after the first two stories in case *Doctor Who* did not continue.

Minimal resources

On Friday 1 November, the BBC issued a document entitled *Amendment to Promotional Material DR WHO*; the first three serials now bore the working titles of *Dr Who and 100,000 BC*, *Dr Who and the Mutants*, and a new third serial, *Dr Who Inside the Spaceship* which was to be written by story editor David Whitaker. The director assigned to this two-parter was Patricia 'Paddy' Russell, a former actress who had joined the BBC in 1951 and become a production assistant to the renowned producer Rudolph Cartier. Russell was one of the BBC's first female directors, and had been directing episodes of the soap opera *Compact* since March 1963.

The two-part slot allowed Whitaker to develop an idea he'd conceived during the show's formative weeks in July: a character-driven piece also exploring more facets of the Doctor's amazing space/time ship. Producer Verity Lambert made it clear that there was no money available for this filler and that the scripts should be written to fit minimal resources. There had been an overspend on the first two serials, and that the *Marco Polo* narrative was likely to be expensive; as a result, a two-parter which required minimal new sets and no guest cast would allow considerable budgetary savings. There would also be no pre-filming at all. "We'd spent too much and we had to recoup some money" recalled Lambert in *Doctor Who Magazine* 235. "We made the decision that if we could find a good, claustrophobic story inside the TARDIS, then we'd better do a two-parter and save money."

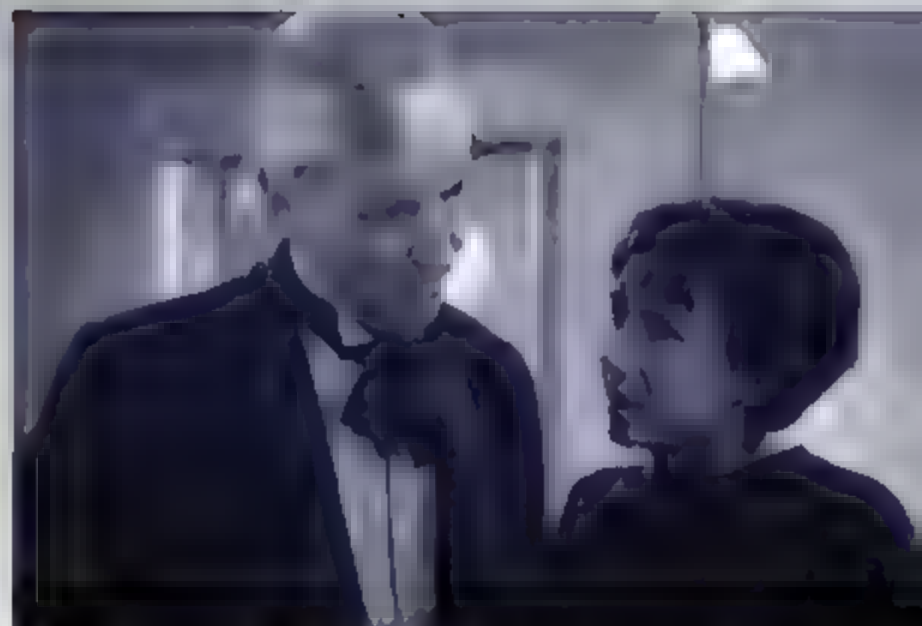
Below
The Doctor is distrustful of the two school teachers





Above:
Susan becomes
paranoid.

Above right:
"What's
going on,
Grandfather?"



Recalling Whitaker's development of his scripts in the DVD documentary *Over the Edge*, Lambert commented, "He and I probably felt it was time to concentrate on the characters and they had to move forward in their relationships." The story also fulfilled the third criterion for the types of serial originally planned to feature in *Doctor Who* – 'past', 'future' and 'sideways'. The BBC's November document also gave storylines for the first three serials; the one for *Dr Who Inside the Spaceship* was the shortest, reading: 'Dr Who and his companions find themselves facing a terrifying situation within the ship itself.'

Writers' Guild – which took a dim view of story editors commissioning scripts from themselves. Whitaker's formal clearance to write the serial would not in fact be given until Monday 10 February 1964, during its broadcast. Drawing heavily upon the influences of ghost stories and haunted houses, Whitaker came up with an atmospheric and complex tale, which Lambert felt held the audience because of the conflict between the characters that they had become familiar with over the preceding two stories; the travellers had bonded, but now they could be made dangerous to each other. Retaining the series' original emphasis on the communication of scientific principles, Whitaker structured the peril for the ship and its occupants around the physics by which the galaxy was created, and gave the Doctor a long speech on the subject during the second episode.

On Thursday 21 November, Paddy Russell was one of those informed that *Doctor Who* recordings from early December would be deferred by a week due to the re-recording of the first episode of *The Mutants* (AKA *The Daleks*) on Friday 6 December. However, documentation dated Monday 6 January indicated that associate

Connections: Lost on Quinnis

▶ When the TARDIS scanner displays an image of an alien world, Susan recognises it as Quinnis – the fourth universe she and the Doctor had visited prior to 100,000 BC (see Volume 1) and was where they nearly lost the TARDIS.

"As I recall, I spent about two days and most of two nights writing this weird, mysterious set piece," Whitaker was quoted as saying in *Doctor Who Magazine* 98. "It was, to be frank, a bit of a nightmare." Since he was also the story editor, it was decided that Whitaker would receive a credit purely as the writer of the episodes, thus avoiding potential problems with the

producer Mervyn Pinfield was now slated to direct the third serial — replacing Paddy Russell who was now directing the play *My One True Love* for BBC TV's prestigious *First Night* strand. However, a synopsis document for the third and fifth serials issued the following day indicated that the director was now junior director Richard Martin who had handled some episodes of the first Dalek serial. "A budget saver," was how Martin recalled the assignment in *Over the Edge*.

Design

The serial's designer was Raymond Cusick, who had also worked on the Dalek saga. With his colleague Barry Newbery at work on pre-production for *Marco Polo*, Cusick would carry on working after the Dalek story to provide the minimal new set requirements. Daphne Dare continued to supervise costumes for the regulars, while Ann Ferrigi took over on make-up design from Elizabeth Blather.

Various amendments were made to the script for the first episode, entitled *The Edge of Destruction*, on Thursday 9 January 1964, including: the initial dialogue

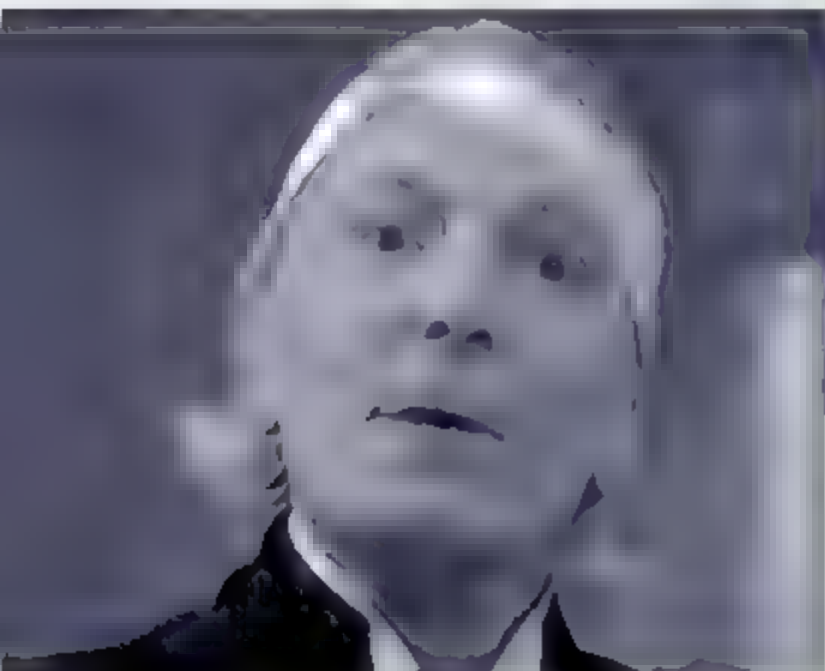
between Susan and Barbara, additional material about the Doctor going to check the fault locator and Ian asking Barbara to keep an eye on Susan, revision of the material from Ian joining the Doctor at the fault locator to Barbara asking Susan how something could get inside the ship, additional material from Ian in the living area, plus rewritten dialogue concerning the TARDIS' landing on the planet Quannis, the ship's memory bank and the sequence of images which appear on the scanner.

In the camera script for *The Edge of Destruction*, where Susan dragged herself across the TARDIS floor to Barbara, Whitaker indicated a shot from Susan's point of view ('De-focus Barbara and then clarify the picture'). Susan was to take a medical kit containing 'various bottles, tubes and boxes [which] must all look "alien"' from 'one of the circular wall pieces which should open as if it is a cupboard'. The stage directions described the bandage which Susan located for the Doctor as 'a bandage with brown stripes on it, breaking up the white material'. The food machine was to dispense water in 'a carton... rather like a pound carton of sugar, plainly wrapped. A wax container' — as opposed to the clear plastic bag used in the finished programme. Susan's collapse during her attempt to activate the console would see her swaying 'backwards as if being pushed by some invisible force'. In the girls' bedroom, it was indicated that Ian 'presses a switch and three of the circular wall pieces descend and a wall bed is revealed'.

A late change to *The Edge of Destruction* was to emphasise Susan's use of the

Connections: Space machine

► The ship's food machine had previously been seen in the first episode of *The Mutants* (AKA *The Daleks*) [1963/4 — see Volume 1]. The main control console is 'live' in this adventure, as it had been when operated by the Doctor in the opening episode of *100,000 BC* [1963 — see Volume 1].



Left: The Doctor tries to solve the puzzle.



Right:
Ian and Barbara
urge the Doctor
to work out
what's inside
the TARDIS

scissors as a weapon. In the scene between Ian and Susan in her room, the camera

script included a shorter version where, after Susan asked Ian who he was, she dropped the scissors and fell unconscious across her bed without stabbing at the bedding; "Susan, what's the matter with you?" asked Ian. The insert of Susan retrieving the scissors was another addition. Similarly, in a later scene, Barbara originally took the scissors from Susan almost immediately after she had asked for them, whereas in the finished episode they were retained as a threat for most of the scene.

Recalling the original design for the control room from the pilot recording in September, David Whitaker's stage directions referred to the mirrored hexagonal floor panel around the console, 'Doctor Who is standing near the control column, but not standing on the silvered floor around the base of the column'. Susan referred to the ship's visit to Quinnis as being "six or seven journeys back". After Barbara's outburst at the Doctor, Susan was to comment, "She's talking sense, Grandfather." When the clock faces melted a moment later, the stage direction read 'All the numbers have melted considerably. Although the original figures are clear enough, they are misshapen and frightening.' Following this, Susan commented, "We're somewhere where time doesn't exist; where nothing exists

Connections: Faulty memory

▶ The Doctor attempts to find the cause of the TARDIS problems by using the fault locator which had previously featured in *The Mutants* (AKA *The Daleks*) [1963/4 - see Volume 1]. The Doctor and Susan talk about the TARDIS memory bank which records all of their journeys, and had also been referred to by Susan in *The Mutants*.



except us" – and she was not seen watching the Doctor and Ian later when they talked in the living quarters. Susan looked in on Barbara in 'Barbara's bed[room]' where the history teacher was wearing 'an attractive nightrobe'

Telepathic link

The camera script for the second episode, *The Brink of Disaster*, consisted of a mere four scenes – the first in the main control room taking up the bulk of the running time. The material where the delirious Ian apparently attempted to strangle Barbara was a late addition; in the camera script, Ian remained semi-conscious on the floor with Barbara. Picking up on the idea that a telepathic link might exist between the Doctor and Susan, the stage directions at one point read, 'Susan and the Doctor look at each other as if a silent communication has passed between them.'

The flaring of the fault locator in the script occurred every 60 seconds, and originally the reasoning of the puzzle had been shared equally between Ian and Barbara with Ian deducing that time has

been replaced by the light on the fault locator. Susan originally referred to the main console as "the central column" and the Doctor added, "The column holds down the power too, of course." Asking the women to stand by the doors, the Doctor told Ian, "Just a little ruse, Chesterton." The resolution of the fast return switch problem was originally resolved as the Doctor simply 're-adjusts [the] switch to off position'. Talking to Barbara, the Doctor originally said, "Your companion is not insensitive but somehow my threats to put you off the ship had a deeper meaning for you." Originally, the Doctor told Ian that he acquired the Ulster he was loaning him from "Ferdinand de Lesseps, the canal builder"; this was a reference to the nineteenth-century Frenchman behind the development of the Suez Canal. The stage directions in the camera script indicated that all four of the travellers were to leave the ship at the end of the serial, not just Barbara and Susan ■

Connections: Recent experience

▶ Barbara makes reference both to Ian making fire while they were prisoners in the Cave of Skulls as seen in *100,000 BC* [1963 – see Volume 1] and the Doctor's trickery in getting the travellers to investigate the Dalek city in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]



**Below left
and right:**
Who trusts
who?



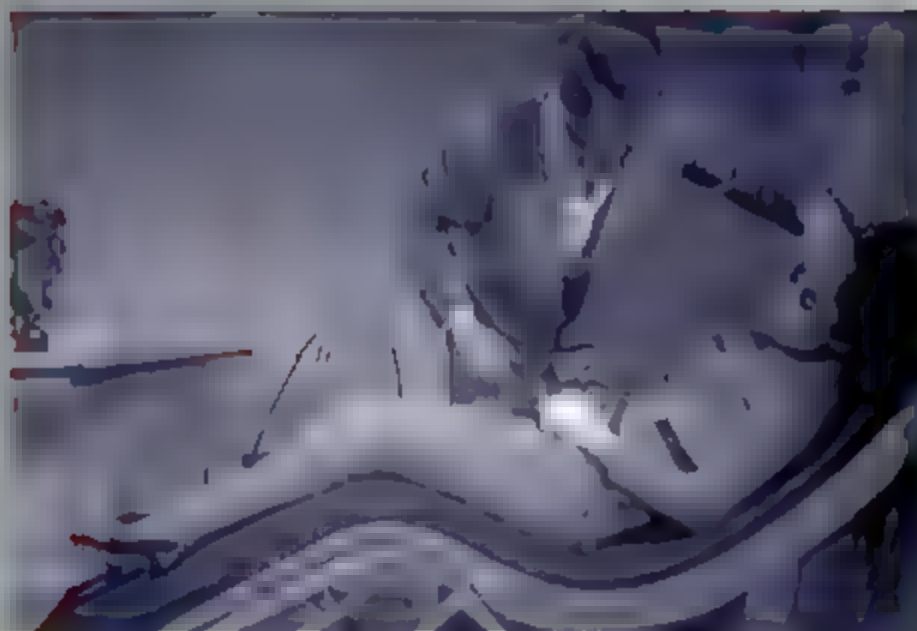
Production

Rehearsals for *The Edge of Destruction* began on Monday 13 January at the Drill Hall at 239 Uxbridge Road in London, and would continue until Thursday 16. During rehearsals, David Whitaker discovered that the discontinuous behaviour of the TARDIS crew in his scripts initially went down badly with the cast. William Hartnell

complained about the number of long speeches which he was expected to learn, he also fumbled his lines - sometimes deliberately to amuse Carole Ann Ford - turning "fault locator" into "fornicator". Jacqueline Hill welcomed the serial as a chance to explore the characters in more depth than an adventure narrative normally allowed, and in *Over the Edge*. William Russell commented that the



'THE DISCONTINUOUS BEHAVIOUR OF THE
TARDIS CREW IN THE SCRIPTS WENT
DOWN BADLY WITH THE CAST.'



Above:
What strange
and mysterious
force has made
Susan faint?

Right:
The easily
identifiable fast
return switch

extraordinary script "gave you little windows into your character". Carole Ann Ford initially disliked the scripts since the characters appeared to be going mad without reason; she did not understand the rationale behind the events but realised that this was a chance to do some real acting. "Whenever we said, 'But why are we behaving like this?' it was always a question of, 'Never mind, read the words and get on with it,'" she recalled in *Doctor*

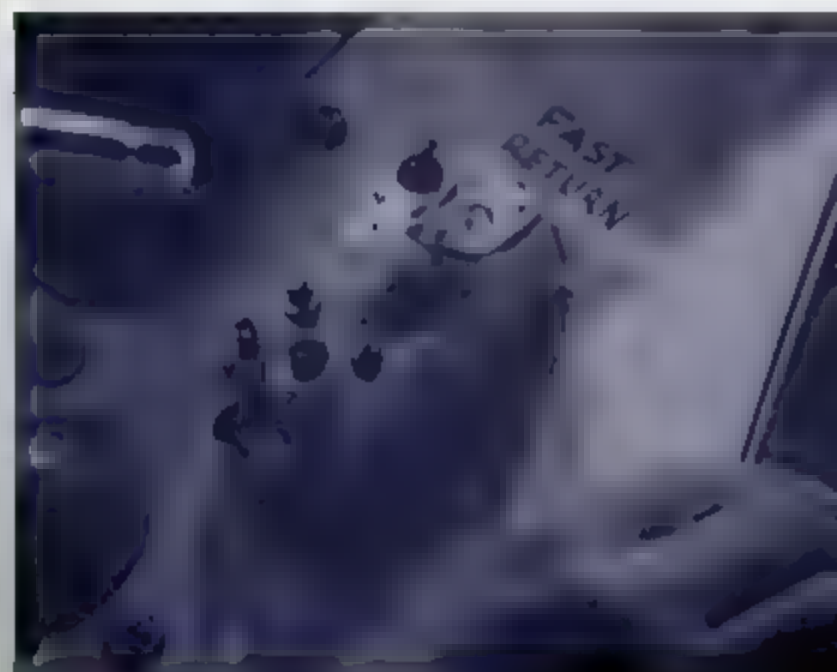
Who Magazine 86

Recording for *The Edge of Destruction* took place on Friday 17 January in Lime Grove, Studio D

For this episode set completely within the TARDIS, the expansion of the existing set elements by Raymond Cusick included a redesign of the living space seen in the first episode of *The Mutants* to make the seating area larger, with a corridor leading to the two bedrooms. The food machine was now located down the corridor outside one of the bedrooms. The rooms were

basic affairs with two body-formed couch beds – made by Shawcraft – which lowered 'automatically' from the wall, Cusick had seen these as "sleep inducing couches". Cusick also modified Shawcraft's TARDIS console by adding the fast return switch, a raised unit with three buttons which could be dismantled as required in the script; the legend 'FAST RETURN' switch was written above this by hand in felt-tip pen during rehearsals as a guide for the cast. The mirrored floorplates last seen in the remount of the first episode of *100,000 BC* were used for both episodes. The TARDIS sets were linked, comprising the main control room, the girls' bedroom, Ian's bedroom and the living quarters, another photographic blow-up wall had been added to the control room.

At 3.45pm during camera rehearsals, set and cast photographs were taken for publicity by *Radio Times*, with some portrait shots which were used as the standard publicity cards for William Russell, Jacqueline Hill and Carole Ann Ford. The evening recording began at 8.30pm with a brief filmed reprise from the end of the final episode of *The Mutants*; title and writer credit captions were shown over



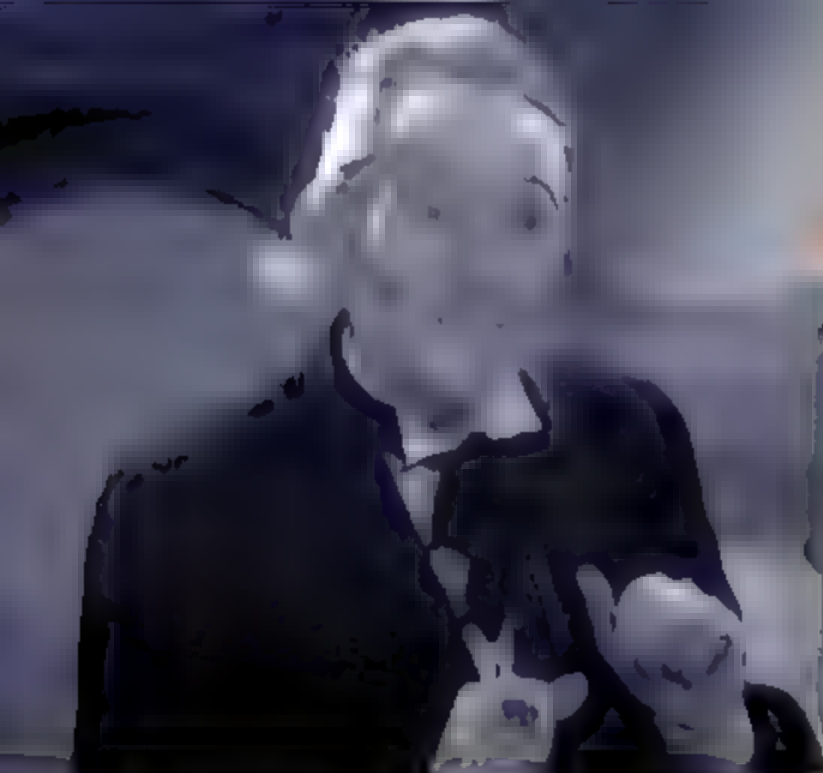
Connections: Maximum power

▶ The TARDIS alerts its occupants to danger with an alarm like a kaxon horn. The Doctor explains that the heart of the TARDIS is under the central column. "When the column rises, it proves the extent of the power thrust."

The Doctor also maintains that it is impossible for the ship to crash, and says

that the vessel's doors should not open in flight





shots of the prone forms of the Doctor, Ian and Susan (although the writer caption now read simply 'by David Whitaker' rather than 'Written by' as on previous instalments). Since events continued on directly from the Dalek storyline, the cast retained their costumes from that serial for the opening scenes (although Carole Ann Ford had taken the opportunity to lose the socks she had disliked the previous week)

Mood music

As with the previous two stories, Brian Hodgson's special sound effects were prepared as a single Radiophonic Workshop job under the cumulative title *Beyond the Sun*; this comprised six items relating to the TARDIS and the 'animal roar' that accompanied the image of Quinnis.

Unlike the first two serials, because of budgetary constraints, only existing mood music from library discs was used, the directors outlined their requirements to the librarian who provided a selection of suitable tracks from which the most suitable cue was chosen and played into studio. Of the composers whose work was selected for *Inside the Spaceship*, Eric Siday was a British jazz violinist who became a pioneer of electro-acoustic music following his emigration to the USA in 1939, Buxton Orr was a Scots composer who originally trained as a doctor and had composed for

various films since the 1950s, and Desmond Leslie was a celebrated Irish eccentric whose 1953 book *The Flying Saucers Have Landed* became a key New Age text (and who punched Bernard Levin during a live broadcast of *That Was the Week that Was* in April 1963)

Following the explosion, the crew lay unconscious to *Mood Three*, one of the compositions by Eric Siday from a set of Impress library music discs entitled *Musique Electronique* released in 1960, this cue came from the second disc (IA 249). The same record provided *Space Agitato*, heard as Susan stabbed at her bed. The third disc (IA 250) provided *Anaesthesia*, used for the Doctor talking to Ian and Barbara in the control room and later checking on his sleeping companions. The clock faces melted to *Conflict No 2* from the first *Musique Electronique* disc (IA 248)

When the TARDIS doors were seen open onto a white void, a brightly lit

Connections: Sleep

► Beyond the control area of the TARDIS and the seating section previously seen in *The Mutants* (AKA *The Daleks*) [1963.4 see volume 1] the ship's bedrooms with fold-down beds are seen with one room shared by Barbara and Susan, and another for an



Above left
The Doctor thinks he might be going round the bend

Below
Open sesame



Connections: What to wear?

▶ The travellers had already changed their clothes during the course of their previous adventures, and now the Doctor tells Barbara that the TARDIS has a very extensive wardrobe. At the end of the adventure, Susan is wearing the same coat that she wore to explore prehistoric Earth in 100,000 BC (1963, see Volume 1).



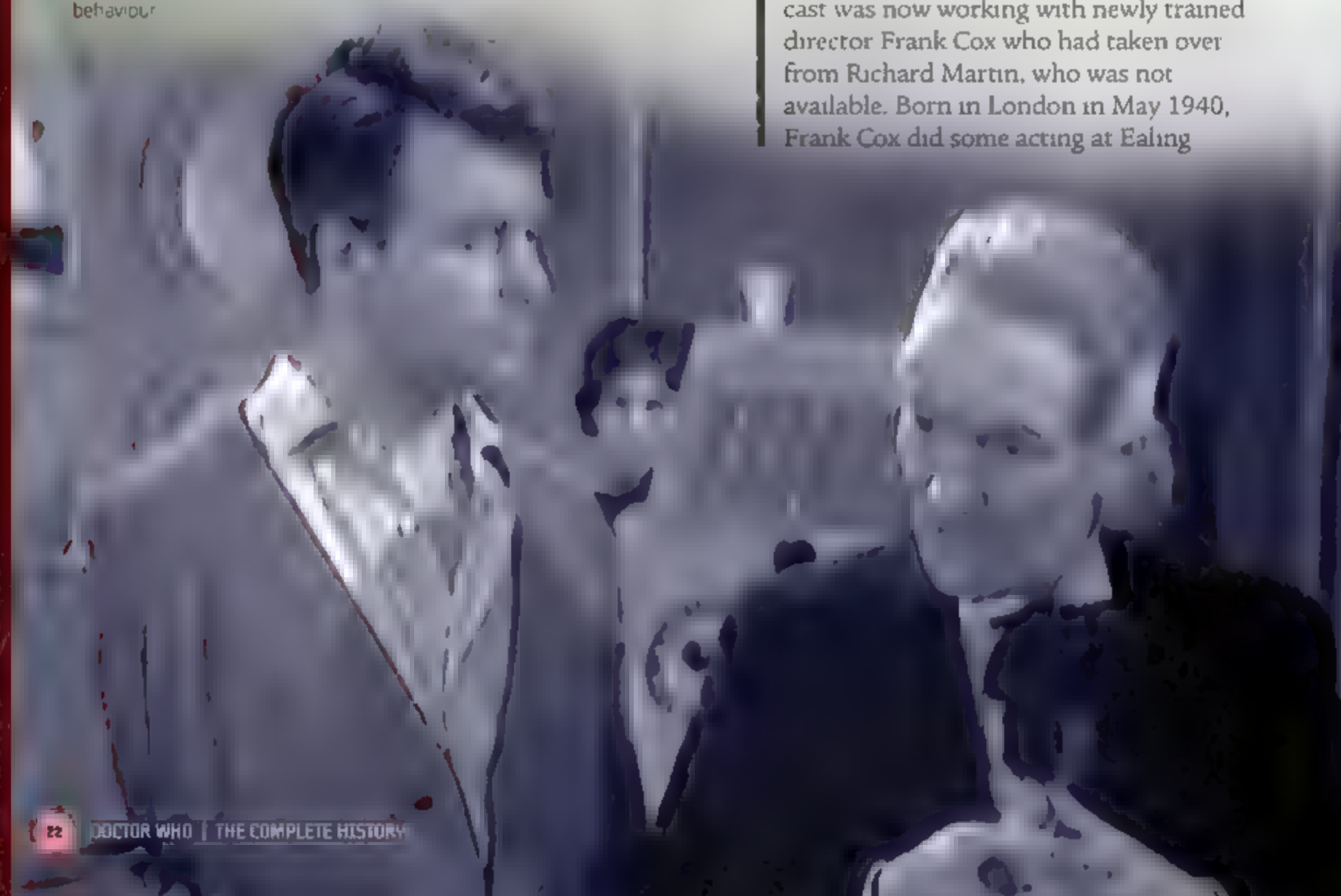
Below
Ian is wary of
the Doctor's
behaviour.

white cyclorama was shown beyond the entrance. There was a recording break after the scene in which Susan attacked her bed with the scissors, this allowed the scissors to be placed in the living quarters to indicate a passage of time as well as an opportunity to reposition the cameras and for the cast to change costumes. Just before the second recording break (to strike the food machine and move cameras) a point-of-view shot was recorded of the Doctor seeing the readings on the fault

locator defocusing before his eyes. The third recording break came just before Susan ran into the control room to stop

her grandfather activating the scanner. Different versions of the striped bandage were made with fewer strips to indicate the ointment going into the Doctor's wound. The scanner images were caption images, fed to the monitor via two cameras, these comprised an English countryside vista, a jungle area (representing the planet Quinnis of the fourth universe); the Earth, a distant view of the Earth, the stars in the heavens and a flash of blinding light. Richard Martin was disappointed by the crude effect used for the melting clockfaces. A final recording break after the scanner sequence was required to remove the ship's doors. The 'Next Episode' caption was superimposed after the fade to black. Recording concluded at 9.45pm.

Rehearsals for *The Brink of Disaster* ran from Monday 20 to Thursday 23 January at the Drill Hall on Uxbridge Road. The cast was now working with newly trained director Frank Cox who had taken over from Richard Martin, who was not available. Born in London in May 1940, Frank Cox did some acting at Ealing





Grammar School, read English literature at Leeds University and graduated in July 1962, returning to his parents' home in London with plans to become an actor. When his audition to study at RADA was unsuccessful that summer, Frank heard from a friend that there was a temporary job at the BBC Film Studios at Ealing. When this job came to an end, he became a floor assistant at the BBC working on shows such as *Maigret* and *Tonight*. He applied for the trainee director's course, and was then given some episodes of *Doctor Who* as a further test.

"We were being tried out on those episodes," recalled Cox on *Over the Edge* since this was his first drama production as director. "I didn't really think *Doctor Who* was the best place to start, but you have to start somewhere. I mean, I didn't really know what I was doing," admitted Cox in *Doctor Who Magazine* 213. "The kindness shown by Russ [William Russell] and Jackie to a young, inexperienced and shy director was wonderful. I was perhaps a little shy of Carole Ann, because we were probably quite close in age. I was absolutely terrified of Bill Hartnell."

The Doctor's long speech about the formation of a new solar system was

of concern to the show's star who was worried about learning complex dialogue. "William Hartnell had a great problem learning the lines, and if he found a biggish speech of half a page or so, he would say 'Christ, bloody Macbeth!'" recalled Cox in the fanzine *TARDIS* Vol 7 No 1. "William Russell was a great help to me, mediating between the irascible old Hartnell and the trembling novice director Cox."

Faulty switch

Presented with the conclusion to the mysterious events in the TARDIS, Russell felt that the incidents being caused by something as trivial as a faulty switch were "a little bit lame somehow as an ending." During rehearsals, there were changes made to the dialogue to give Barbara a far greater role in solving the puzzle of what was happening to the ship, particularly with the light indicating that time was running out. The resolution of the problem with the fast return switch was considerably expanded in rehearsals with additional dialogue between the Doctor and Ian. During rehearsals, William Hartnell added the Doctor's comment to Susan that "I think your grandfather is going a tiny bit round the bend", while dialogue was added about the Ulster belonging to "Gilbert and Sullivan" - allowing Ian a joke about it being made for two. The Doctor's comments about Ian's laughter were also a late addition, as was the now standard confusion of Ian's name from the Doctor, this time as "Charterhouse".

Recording took place on Friday 24 January, again in Lime Grove, Studio D. Only

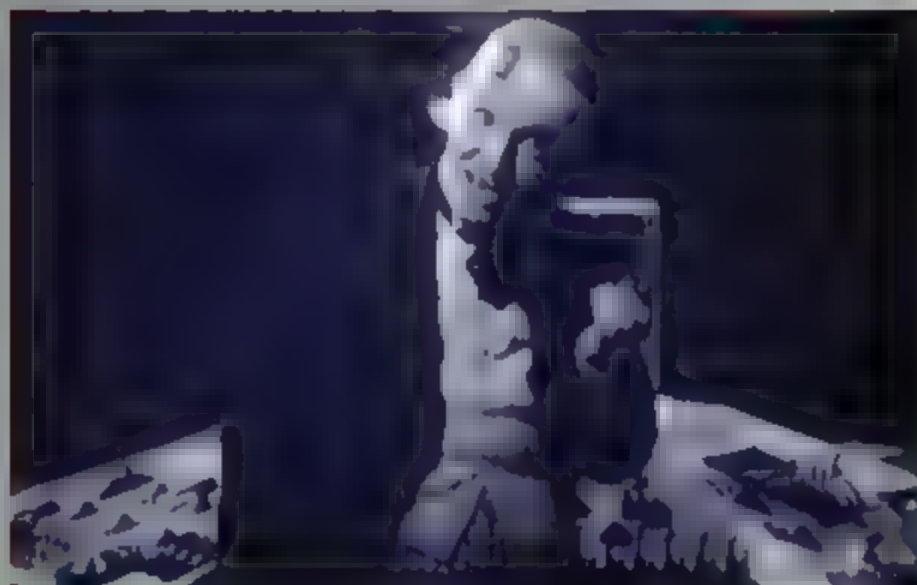
Left

"Who are you, and what have you done to Susan?"

Connections: Keep warm

► The Doctor tells Ian that he acquired his Ulster coat from Gilbert and Sullivan, referring to the Victorian-era partnership of librettist W.S. Gilbert and composer Arthur Sullivan whose works between 1871 and 1896 included *The Pirates of Penzance* and *The Mikado*.





Above:
It was a
broken spring!

three sets were needed for the recording of the second instalment: the main control room, the living quarters and a wintry plateau (here, Jablite was used to simulate snow). During afternoon rehearsals, a photo call was held at 4pm.

Cues such as *The Stranger* and *The Stranger's Quest* by Desmond Leslie composed for a 1959 film entitled *The Day the Sky Fell In* were used in the episode and taken from the 1960 Weinberger library disc *Destructures 2* (JW 231); these covered Susan entering the control room and the Doctor's speech about the creation of a new solar system (a 78 rpm disc played at 45 rpm). As the Doctor spoke of putting Ian and Barbara off his ship, *Musique Concrete II* composed by Buxton Orr for a 1961 Chappell disc (C 713) was heard.

The episode opened with a filmed reprise from *The Edge of Destruction*, with the title and writer captions shown over shots of the Doctor at the console. To accompany the increasingly violent flares of the fault locator, the camera was juddered

to indicate a shockwave hitting the ship; the lighting was dimmed throughout the episode until the Doctor solved the problem. Photocaptions of the English countryside and Quinnus were shown on the scanner as per the previous week, the sequence of pictures showing a planet and the stars was relayed to the monitor off film, having been film-transferred from the previous instalment. William Hartnell also delivered his major speech with great effect; "I think that that was one of his finest moments actually. He invested it with quite a lot of dramatic force," commented Frank Cox in *Over the Edge*.

Snowy plateau

The only planned recording break followed the resolution of the situation with the TARDIS returning to normal, before the episode's second scene in the living quarters; this allowed the cast to change into their costumes for the next serial.

For the final sequence, the scanner monitor showed a camera image from the small snowy plateau set, thus leading into *Marco Polo*. At the end of the evening a single shot of Susan and Barbara standing at the main doors and staring out into the white void was recorded; this meant that Hill and Ford had to change back into their nightwear. Recording concluded at 9.45pm.

In the final tally, the first instalment would cost £1,480 to make, with the second coming in at £1,506 – way below the nominal £2,500 budget per episode of the time. ■

PRODUCTION

Fri 17 Jan 64 Lime Grove Studio D: *The Edge of Destruction*

Fri 24 Jan 64 Lime Grove Studio D: *The Brink of Disaster*

'WILLIAM RUSSELL FELT THAT THE INCIDENTS BEING CAUSED BY SOMETHING AS TRIVIAL AS A FAULTY SWITCH WAS "A LITTLE BIT LAME AS AN ENDING".'

Publicity

- ▶ On Saturday 25 January Carole Ann Ford made another live appearance on *Juke Box Jury* alongside guests that included Adam Faith and Phil Spector; the live show from Television Centre Studio 2 had the actress delivering verdicts on new tunes including Cilla Black's *Anyone Who Had a Heart*. This went out directly after *The Ordeal*, the sixth episode of the Dalek story, and host David Jacobs commented that Ford had come "fresh from a hair-raising adventure".
- ▶ *Radio Times* ran a preview of the new serial in its edition of Thursday 6

February; this comprised a half-page feature with a photograph of the regular cast from *The Edge of Destruction*. The teaser item commented that 'the four travellers inside their unusual space ship are joined by a strange presence', gave a résumé of both the series' format and the first two stories and hinted that a fifth presence has got on board 'the space craft *Tardis*'. Outlines of the episodes were given in the *Highlights* section at the front of each issue of the magazine.



Right
A preview
of the
serials de
Radio Times.

RADIO TIMES February 6, 1964

The four travellers inside their unusual space ship are joined by a strange presence in today's

Dr. WHO

Once again the space craft *Tardis*, with her four voluntary and involuntary passengers, has succeeded in escaping unharmed from a desperate situation. Once again, the voyagers are travelling freely through time and space. But the master of the *Tardis*, the enigmatic Dr. Who (William Hartnell) himself is still apparently no nearer to finding a way to return with his granddaughter Susan (Carole Ann Ford) to the place and time in which he belongs, and the problem of getting Ian (William Russell) and Barbara (Jacqueline Hill) back to their home in twentieth-century Britain also remains unsolved.

So far the uncertain course of the ship—which is still only partially under the Doctor's control—has taken the travellers far back in time to man's Palaeolithic age on the planet Earth when a primitive community's only hope of survival lay in its ability to make fire. And it has taken them far out into distant space, to a world shattered by a nuclear disaster where the Thals' remnants of an advanced civilisation, are battling with the soundless Daleks.

Now, the travellers in alliance with the Thals, have destroyed the Daleks for good, and *Tardis* has left the world of Skaro in its true owners' hands. Dr. Who has decided to experiment with the ship's guidance system in a desperate effort to regain his bearings. He juggles with a new combination of stars, there is a violent explosion, and *Tardis* stands dead. Slowly the door opens but on to what? And more sinister are there only four travellers in the ship—not as the open door admitted a fifth presence, unseen, but more the less powerful?

Broadcast

► The new serial retained the first Dalek story's high viewing figures for its début episode, although these declined slightly the second week. ITV competition was poor, with many regions rerunning old 'swashbuckler' film series. The following week, ABC replaced *Space Patrol* with editions of *The Bugs Bunny Show*. Audience appreciation figures remained good.

► At the BBC Programme Review Board Meeting on Wednesday 12 February, controller of TV programmes Stuart Hood noted that the sequences in which Susan had used the scissors as a weapon 'digressed from the code of violence in programmes'. This scene also caused concern for Doreen Stephens, the head of the newly created Family Programming (formed from the remainder of children's programmes and women's programmes); the former children's programmes team felt that they – not BBC drama serials – should have been making the new series. "The wrath of the children's department came down on us for that," recalled Lambert in *Over the Edge*. The young producer apologised profusely to the former children's producers, and recalled in *Doctor Who Magazine* 235, "The children's department, who had been waiting patiently for something like this to happen, came down on us like a ton of bricks! We didn't make the same mistake again."



► An extract from the Arabic-dubbed edition of *The Edge of Destruction* was shown on *Nationwide* on Wednesday 22 November 1978. Held by the BBC as 16mm film recordings, the episodes were screened by special arrangement at a *Doctor Who* Appreciation Society (DWAS) event, Inter-Face 1, held in London on Saturday 9 August 1980. Both episodes were also screened at the Institute of Contemporary Arts on Saturday 6 December 1986 as part of a celebration of 50 years of television.

► BSB broadcast the two episodes under the title *The Edge of Destruction* as part of its *Doctor Who* weekend on Saturday 22 September 1990, but transmitted the shows in the wrong order, necessitating an additional screening the following day; repeats scheduled for December 1990 never took place because the company was merged with Sky in November 1990.

Above: Susan using a pair of scissors as a weapon was a step too far.

Right:
The Doctor
works it out



- ▶ Billed as *The Edge of Destruction*, the episodes appeared on UKGold episodically and as a compilation from November 1992
- ▶ The serial was sold widely overseas as part of the initial batch of 13 16mm film recordings, with Spanish and Arabic dubs available from 1967; the Spanish versions of these programmes were entitled *La Edad de la Destrucción* (*The Age of Destruction*) and *Al Borde del Desastre* (*At the Edge of Disaster*). The serial was available through to 1974, marketed under the title *Beyond the Sun* (an erroneously

allocated title which had been a working title for the second serial)

- ▶ The 405-line master videotape of *The Edge of Destruction* was cleared for wiping on Thursday 17 August 1967, while that for *The Brink of Disaster* was authorised for erasure on Friday 31 January 1969. In 1977, both episodes were recovered from BBC Enterprises as 16mm film recordings and negatives, along with Arabic prints of both episodes and a Spanish-dubbed print of *The Edge of Destruction*. Copies are also held by the National Film and Television Archive

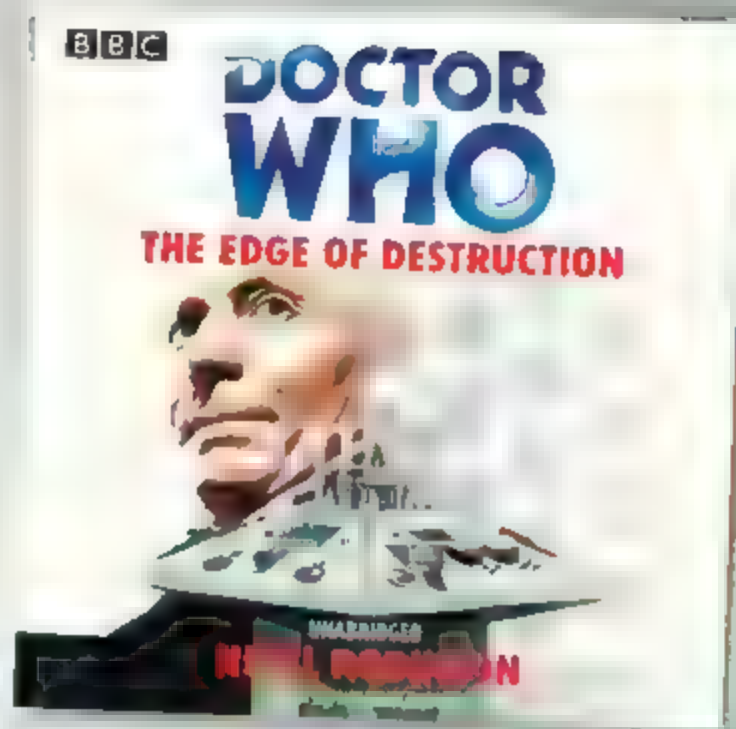
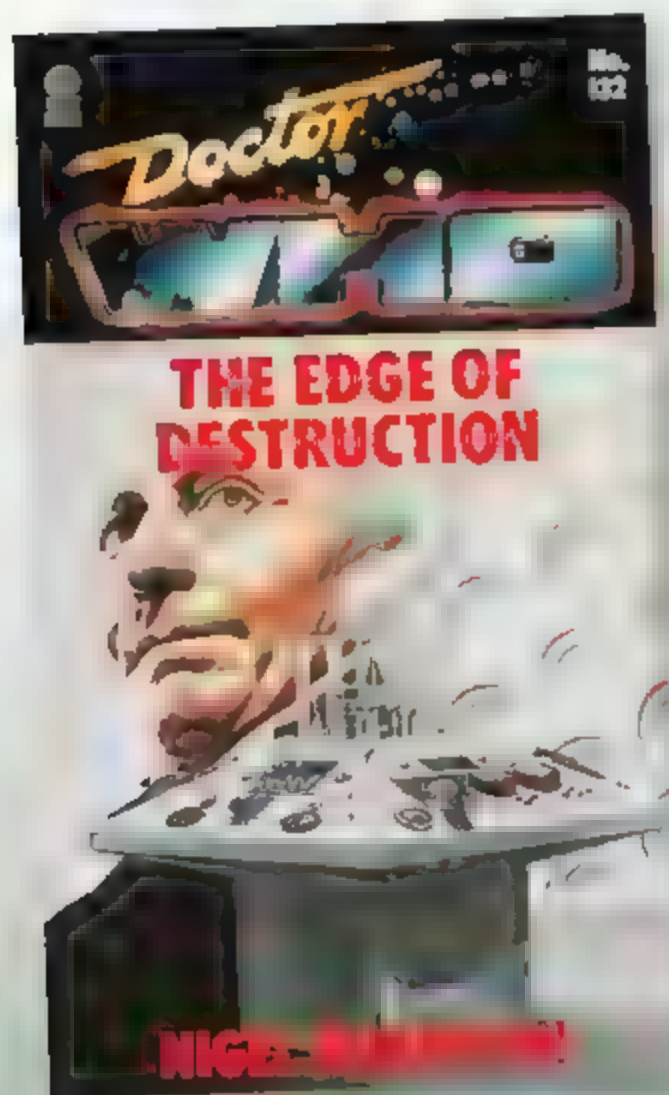
ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (THAT POS)	APPRECIATION INDEX
The Edge of Destruction	Saturday 8 February 1964	5.15pm - 5.40pm	BBC TV	25'04"	10.4M (21st)	61
The Brink of Disaster	Saturday 15 February 1964	5.15pm - 5.40pm	BBC TV	22'11"	9.9M (31st)	60

Merchandise

Since David Whitaker had died in 1980 without novelising his scripts, the episodes were considerably expanded and novelised by WH Allen editor Nigel Robinson as *Doctor Who*

The Edge of Destruction. In addition to a great deal of character work, after the initial check of the fault locator, the Doctor prepared oil lamps to take Ian down into the power rooms of his vessel, with the schoolmaster becoming trapped when doors closed in the TARDIS corridors. Later on, after the nightcap, there was an additional sequence where Barbara visited

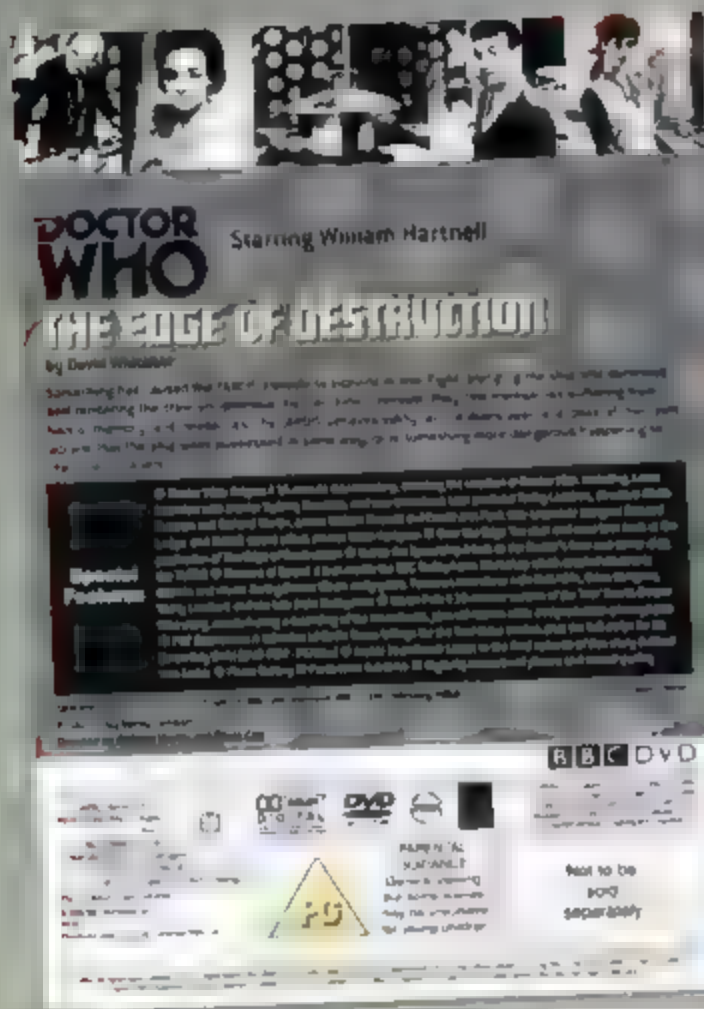


Left: The audiobook release of the story.

the ship's laboratory where the books flung themselves from the shelves. The book was published in hardback in May 1988 with a cover painting by Alister Pearson; the paperback edition, book number 132, was published by Target in October 1988. William Russell recorded a reading of the novelisation at BBC Audiobooks in Bath on 31 August 2010, this was released as *Doctor Who – The Edge of Destruction* by AudioGO in January 2011.

Space Adventures, a cassette containing a collection of stock music used on *Doctor Who* during the 1960s, was compiled and released by Julian Knott of the *Doctor Who* Appreciation Society (DWAS) in September 1987. A limited 300 copies were available. The track from *Inside the Spaceship* was *Musique Concrete II*. Some of the sound effects from the story were released on the CD *Doctor Who at the BBC Radiophonic Workshop Volume One – The Early Years, 1963–1969* by BBC Music in May 2000.

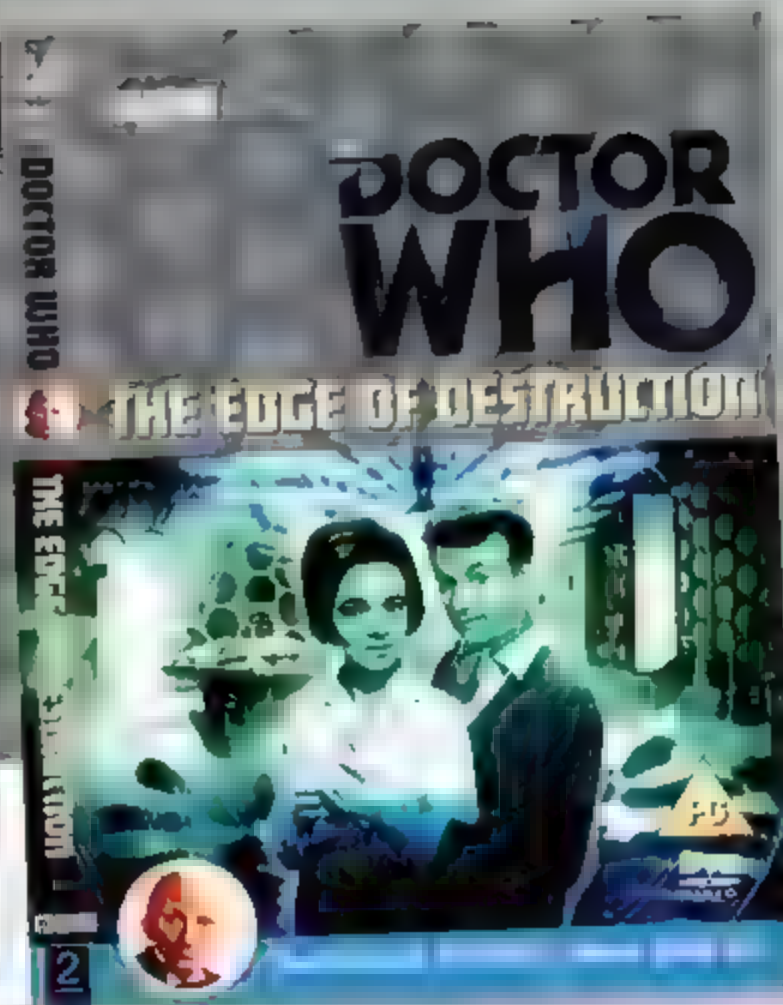
Left: The Target novelisation by Nigel Robinson, with a cover by Alister Pearson.



Above and below: DVD and video covers.



Right: DVD extra on the Radiophonic Workshop



and included on the four-disc and 11-disc versions of *Doctor Who: The 50th Anniversary Collection* by Silva Screen in December 2013 and September/November 2014.

An Arabic-dubbed extract from *The Brink of Disaster* was included on the VHS release *Doctor Who: The Hartnell Years* from BBC Enterprises in June 1991. *Inside the Spaceship* was released by the BBC under the title *The Edge of Destruction*, along with the pilot episode, on VHS video in May 2000. It was subsequently released, still as *The Edge of Destruction* as part of BBC Worldwide's three-disc DVD set entitled

- The Beginning* in January 2006. The set included the following extras
- ▶ **Doctor Who: Origins** documentary
 - ▶ **Over the Edge: The Story of The Edge of**

Destruction documentary

- ▶ **Inside the Spaceship: The Story of the TARDIS** documentary
- ▶ **Masters of Sound** documentary
- ▶ **Marco Polo: photographic reconstruction**
- ▶ **Photo galleries**
- ▶ **Production documentation PDFs**
- ▶ **Subtitle production notes**
- ▶ **The Brink of Disaster: alternative Arabic soundtrack**



Cast and credits

CAST

William Hartnell

William Russell

Jacqueline Hill

and

Carole Ann Ford

Dr Who

Ian Chesterton

Barbara Wright

Susan Foreman

CREDITS

Written by David Whitaker

Title music by Ron Grainer

BBC Radiophonic Workshop

Designer Raymond Cusick

Associate Producer Mervyn Pinfield

Producer Verity Lambert

Directed by Richard Martin [1] Frank Cox [2]

BBC TV

Below

Verity Lambert with trainee producer's secretary Maggie Allen, talk to William Hartnell and William Russell on the set of *inside the Spaceship*



Profile

JACQUELINE HILL

Barbara Wright

Grace Jacqueline Hill was born 17 December 1929 in south Birmingham into a working class family. She was orphaned at a very early age and raised by her grandparents

She was removed from school at 14 to support her brother's education. Arthur, born early 1931, later became Reverend of St Michael's Church, Skidby, Yorkshire, but the teenage Hill meanwhile took a job as a wages clerk at the local Cadbury chocolate factory in Bournville

Hill joined the firm's drama society, the Cadbury Players, and spent a spell working backstage with Birmingham Rep, before winning a scholarship to RADA at 16, where Joan Collins was among her

Right:
With Sean
Connery in
*Requiem for a
Heavyweight*

Below:
Jacqueline Hill
looks pensive



classmates. After graduating, Hill found stage engagements and, at a slender 5'7", modelling work including assignments in Paris. One job in 1953 produced some rather racy shots of Hill in her underwear.

A short slot on BBC talent show *Shop Window* in early 1953 brought her to public attention, earning her the title of the "five-minute success story" as work flooded in

Theatre doyen Sam Wanamaker cast her as Miss Cardell in his West End production *The Shrike*, running at the Princes Theatre from 13 February to 21 March 1953

The same year also brought her film debut, with a lead role in crime thriller *The Blue Parrot* (1953). Her first full TV part came as Fairy Blackstick in BBC fairytale *The Rose and the Ring*, shown November to December 1953. She also appeared in filmed BBC crime drama *Fabian of Scotland Yard* (1954)

Her career and personal life soon became intertwined with Alvin Rakoff, a Canadian-born BBC director/producer. They first met when she auditioned unsuccessfully for thriller serial *A Place of Execution* (1953) but she soon became his leading lady



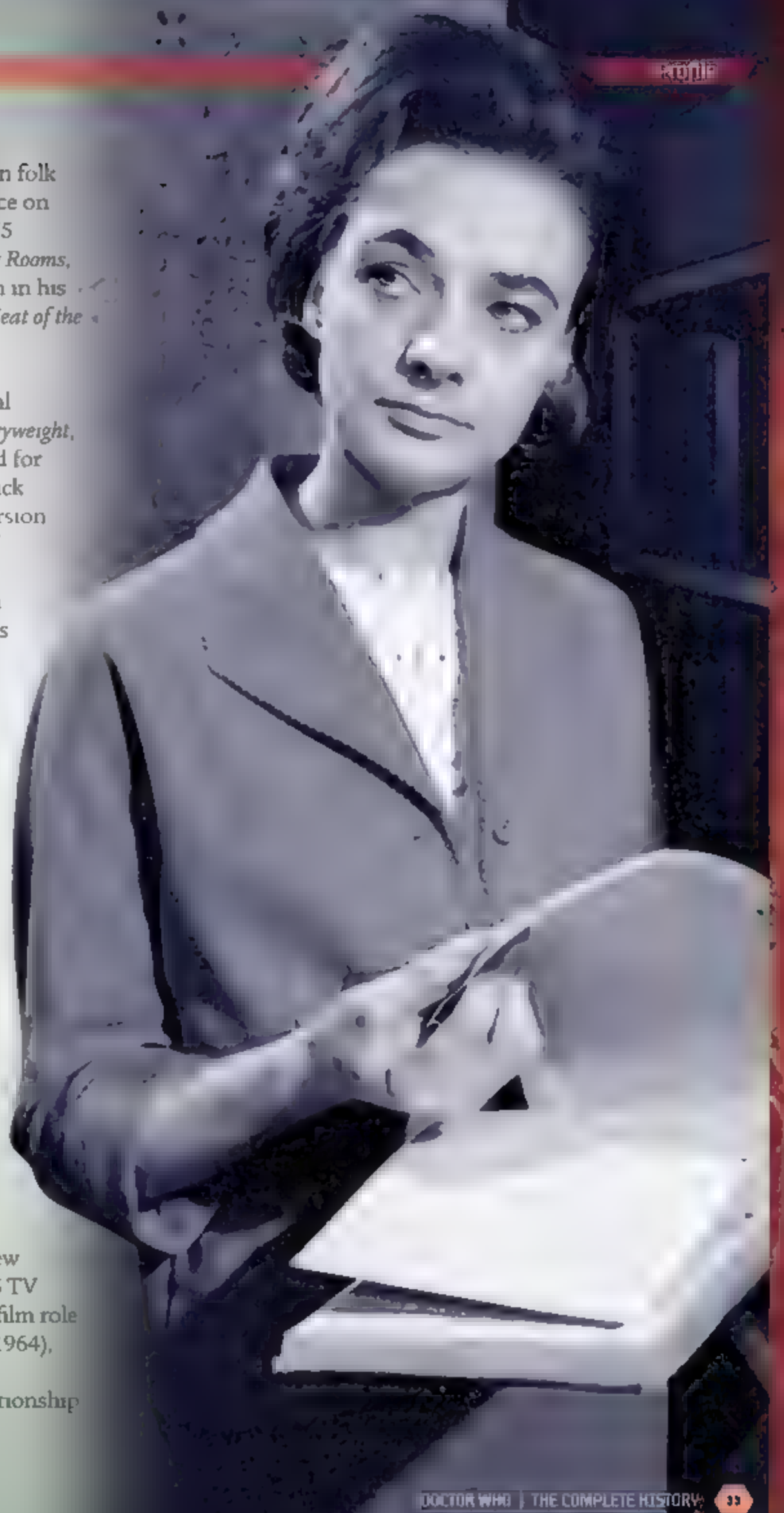
Their first collaboration, Mexican folk tale *Legend of Pepito*, aired (live) twice on the BBC on 5 June and 14 July 1955. Rakoff next cast her in *Three Empty Rooms*, broadcast 27 December 1955, then in his *Sunday-Night Theatre* mystery *The Seat of the Scornful*, shown 15 April 1956.

She contributed to the casting of Rakoff's next play. Hill was social worker Grace in *Requiem for a Heavyweight*, a Rod Serling play originally staged for US TV. The play's American star Jack Palance dropped out of this UK version at the eleventh hour, giving Rakoff a casting headache. Hill suggested a Scottish actor Rakoff had used in bit parts, Sean Connery. Rakoff was unconvinced but Hill said simply, 'The ladies will like him.' Thus Connery earned his first lead role when the play aired live on 31 March 1957.

Hill and Rakoff next worked on an *Armchair Theatre* play *Man in the Corner*, aired 12 January 1958 and made by ITV company ABC. Significantly, Hill and Rakoff became friendly with the show's production assistant Verity Lambert. Rakoff directed Hill in another Serling play for the BBC's *Sunday-Night Theatre* strand, *The Velvet Alley* (shown 22 November 1959), the story of a TV scriptwriter.

Rakoff and Hill had married in Kensington in spring 1958, and set up home in Notting Hill. In April 1959 the couple headed to New York, where Rakoff directed two US TV productions. Hill's second and last film role came in Rakoff's *The Comedy Man* (1964), shot late 1962.

Their personal/professional relationship was a double-edged sword, Rakoff



Right:

Jacqueline Hill returned to *Doctor Who* as Lexa in 1980's *Meglos*, pictured here with Lalla Ward as Romana



admitting to Richard Marson in 2014 that "it was a real stumbling block". Many directors wouldn't cast Hill, presumably fearing their work would be critiqued by her husband

Despite this, single plays not involving Rakoff included *A Business of His Own* (BBC, 10 November 1955), *Television Playhouse: Poet's Corner* (Rediffusion, 30 May 1958), *Play of the Week: The Curious Savage* (Granada, 6 August 1958), *Saturday Playhouse: The Man Who Came to Dinner* (BBC, 7 May 1960), *The Sunday-Night Play: The Chopping Block* (BBC, 23 October 1960), thriller *The Watching Cat* (BBC, 3 April 1961) and *Drama '61: The Executioners* (ITV, 30 April 1961). She appeared in ABC's science-fiction anthology *Out of This World*, in the episode *Medicine Show* (4 August 1962) Just prior to a certain BBC science fiction series she could be seen in

Granada's *Play of the Week, The Fixers* (8 October 1963)

More populist offerings included BBC serial *Joyous Errand* (1957), an episode of *The Flying Doctor* (1960), crime series *The Men from Room 13* (1961), BBC smuggling serial *The Six Proud Walkers* (1962), *No Hiding Place* (1962) and *Maigret* (1962)

When casting *Doctor Who*'s first series regulars, original producer Verity Lambert immediately thought of Hill Since meeting in 1958, Hill and Lambert had become particularly friendly after a chance reunion in New York in 1961. Lambert however doubted that Hill, with her reputation for serious single plays, would take the role

In Hill's only interview with *Doctor Who Magazine*, in 1985, she recalled her casting to Richard Marson: "I was at a party one evening and the usual bunch of friends were there... Verity was in the process of casting the regulars for *Doctor Who* We talked about it, and shortly afterwards, she offered me the part of Barbara Wright, which I was more than happy to accept "

Lambert later telephoned Hill with a firm offer, while she and Rakoff were holidaying in Italy in July 1963 Hill met her fellow cast members at a photo session on 20 September 1963, before recording the series' pilot episode on 27 September

Though the Daleks quickly made the series a huge success, Hill preferred the historical adventures. Her personal favourites were *The Aztecs* [1964 - see page 126], *The Reign of Terror* [1964 - see Volume 3], *The Romans* [1965 - see Volume 4] and *The Crusade* [1965 - see Volume 5]. As she told Marson: "I adored all the dressing up that went with doing the historical stories, and they were much more colourful for us because the historical sets were so gorgeous to act in."

Hill eventually departed with fellow cast member William Russell. "William and

I decided to leave virtually as a mutual thing," she told Marson. "We'd done two years of it, which was a strain and there wasn't a lot more we could do with it either... it all just seemed to come together at the right time for both of us."

The duo's final shoot was at Riverside studios on 4 June 1965, for the concluding episode of *The Chase* [1965 – see Volume 5], which aired 26 June. Almost immediately Hill and Russell were reunited on stage in Terence Rattigan's *Separate Tables* at the Grand Theatre, Leeds from 20 July 1965

Hill had confided to friends of her sadness at not being able to have children. She decided to adopt and, after a guest role in an episode of *No Hiding Place* shown May 1966, quit the business to raise a family

Daughter Sasha later earned a PhD from Oxford and became an executive for a women's rights charity, while writer son John would later collaborate with his father. Hill herself took an Open University history course in the 1970s.

Her children were teenagers when Hill returned to television with *Crown Court* (1978) and as Lady Capulet in a BBC adaptation of *Romeo and Juliet* (1978), directed by her husband

She also guested in *Doctor Who*, as Lexa in *Meglos* [1980 – see Volume 32]. Director Terence Dudley knew Rakoff, who had let it be known Hill was back seeking work



Though initially struggling with special effects and recording out of sequence, she recalled it as "a happy reunion with a show that was really only the same show by name alone" Other work included *Angels* (1982), two episodes of *Tales of the Unexpected – The Luncheon* (1983) and *Accidental Death* (1984) – and *Screenplay* brass band drama *All Together Now* (1986). Stage work included repertory theatre in France alongside William Russell.

A private woman, Hill's singular convention appearance came at *DWASocial 5* on 6 April 1985 in Hammersmith. She only attended knowing Carole Ann Ford would be there, admitting on stage: "The idea of a convention is terrifying." Rakoff later recalled: "She didn't enjoy the adulation."

She appeared in Thames' John Mortimer serial *Paradise Postponed* (1986), again directed by her husband, playing the wife of a TV director. Filmed from March 1985, the last episode's broadcast on 24 November 1986 marked her final TV appearance.

Hill was diagnosed with breast cancer soon after. Given three years to live, she withdrew from public life

Hill visited the BFI's MOMI Exhibition on London's South Bank in the late 1980s, having heard there was a *Doctor Who* section. Accompanied by Rakoff and Verity Lambert, she was watching a monitor loop of the series' first episode when stunned museum-goers realised who had joined them in the room.

Hill's cancer later advanced into her bones. She died at home in Bedford Park, Chiswick on 18 February 1993, aged 63.

Hill was played in Mark Gatiss' drama *An Adventure in Space and Time* (2013) by Jemma Powell, but paid *Doctor Who* her own tribute in 1985: "How so many people can still appreciate what we did all those years ago in a tiny black and white studio really astonishes me. I suppose it's unique." ■

Left:
Jemma Powell
portrayed
Jacqueline H
in 2013's
*An Adventure
in Space
and Time*



MARCO POLO

► STORY 4

The TARDIS has arrived on the Plain of Pamir in 1289. The crew join Marco Polo and his caravan on a long journey to Peking to meet the mighty Kublai Khan. But there is a traitor among the travellers who is determined that they will not reach their destination.



MARCO POLO

Introduction

There's something arresting about the first story absent from the canon. In fact, the missing. And the audio suite. The time. The not just te represent

There's something arresting about the first story absent from the canon. In fact, the missing. And the audio suite. The time. The not just te represent

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Thana gives
meaningful

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the superhero... has emerged
and impetuous...
fearless heroism... Barbara's sharp

is hope that some
miraculous recovery will one day allow us
see all of this.

THE ROOF OF THE WORLD

Barbara and Susan have discovered a huge footprint in the snow. Ian points out that it could be an ordinary footprint that has melted. The Doctor emerges from the ship, announcing that a circuit in the TARDIS has burned itself out, leaving them with no heat or water.

Susan spots a figure in the distance. They follow him – and are ambushed by a band of Mongol warriors! [1]

The warriors are led by Tegana, who accuses the travellers of being evil spirits. He is about to have them killed when Marco Polo appears and invites them into his caravan. [2]

Inside, they meet a young girl, Ping-Cho. Marco explains the year is 1289 and they are travelling to Shang-Tu in Cathay.

Susan shares Ping-Cho's tent for the night. Ping-Cho confides that she is going

to Shang-Tu to be married to a man she has never met. [3]

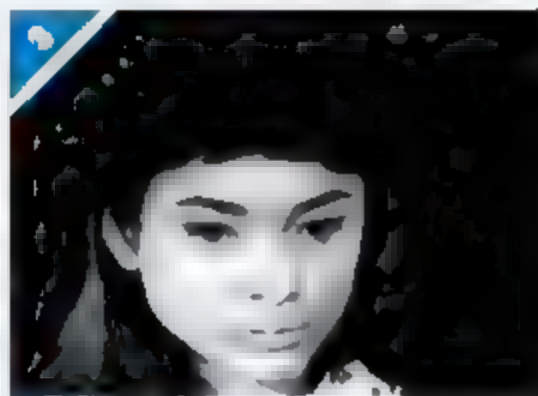
The next morning, Ian leads Marco and Tegana to the TARDIS. He tells them that it travels through the air but only the Doctor has the power to make it fly. [4]

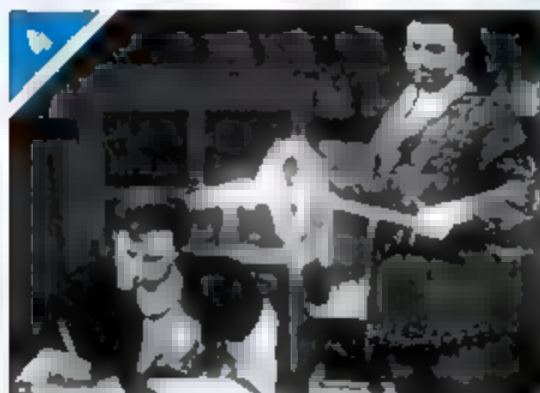
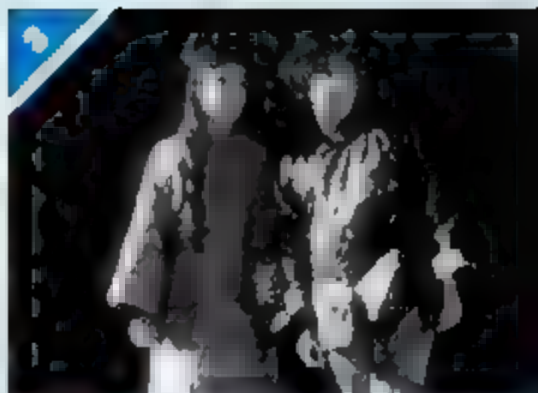
Ping-Cho cooks the Doctor some soup. He learns that the Warlord Tegana is an emissary from the Mongol Lord Khan Noghai, sent to discuss an armistice with Kublai Khan.

Marco has the TARDIS brought down the mountain and agrees to conduct them to the town of Lop, on condition that they do not attempt to enter the TARDIS.

At Lop, the travellers are accommodated in a way station. Marco tells them he intends to give the Khan a gift so magnificent he will be given permission to return to Venice – the TARDIS! [5]

In an alley, Tegana acquires some poison. He intends to kill Marco and the travellers as he wants the TARDIS for himself – to bring the mighty Kublai Khan to his knees! [6]





THE SINGING SANDS

The caravan sets out across the Gobi desert. Polo explains to Ian that they have eight gourds of water to last them until they reach the other side. [1] They have a game of chess

Barbara assures Susan they will get the TARDIS back. [2] The Doctor won't talk to Susan, so instead she joins Ping-Cho in their tent. Ping-Cho describes the moonlit desert as looking like a "great silver sea". They step outside and see Tegana walking away from the camp. Intrigued, they go after him.

Ping-Cho sees a sandstorm approaching. She and Susan head back to the camp but are soon lost in the darkness. [3]

Polo tells Ian and Barbara that the storms can sound like a familiar voice calling your name. Polo notices Tegana is not in his bed, and Barbara discovers that Susan and Ping-Cho are missing.

Out in the storm, Susan thinks she hears Ian calling to her. But it turns out to be Tegana, who leads the two girls back to the camp.

The next day, the caravan covers another 15 miles. Tegana watches Polo writing his journal, [4] then goes outside. He sends the guard to report to Marco and cuts open the gourds.

The sabotage is discovered the next morning. They only have one day's supply of water left. Polo gives the order for them to head north to an oasis, one week's journey away.

On the first day, they cover 20 miles, but by the fifth day they only manage two miles before they are forced to stop. [5] Tegana offers to ride ahead and return with water.

The Doctor collapses due to exhaustion; Polo agrees to let him rest in the TARDIS.

Tegana reaches the oasis. He drinks deeply, then fills and empties a gourd. "Here's water, Marco Polo! Come for it!" [6]

FIVE HUNDRED EYES

In the hope that Tegana has reached the oasis, Polo inches the caravan forward through the night

In the TARDIS the Doctor is woken by water dripping on his face. [1] He tells Susan to catch all the condensation that has accumulated overnight. She emerges from the TARDIS with a cup of water. Polo is suspicious until Ian explains how condensation forms.

The caravan reaches the oasis where Tegana is waiting, claiming to have been hiding from bandits. Barbara is not convinced, however [2]

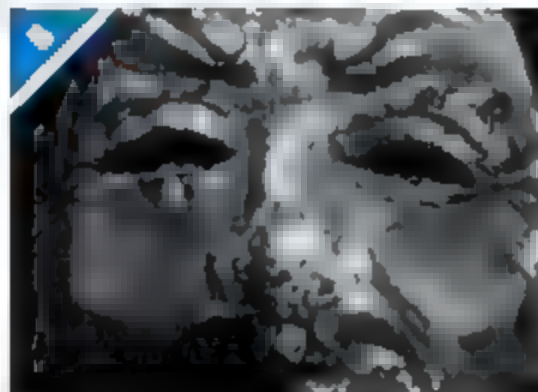
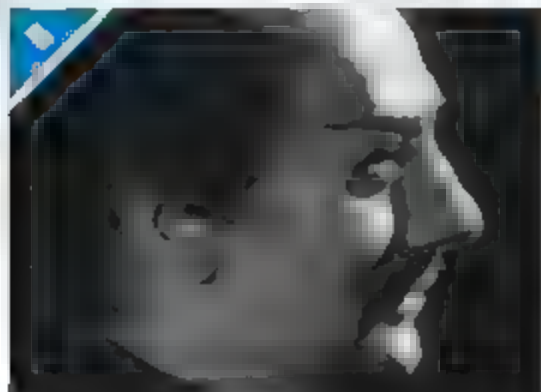
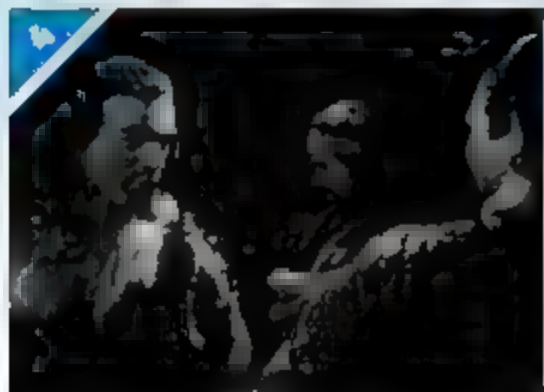
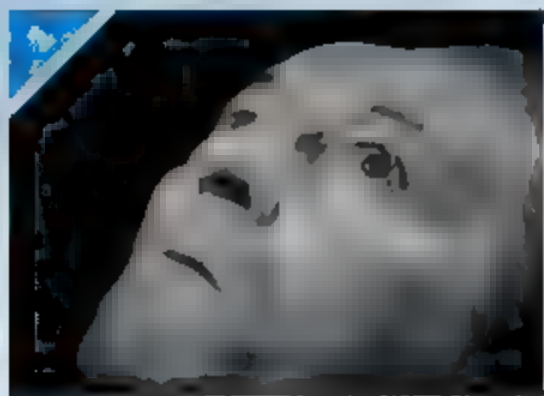
Marco makes the Doctor hand over the key to the TARDIS. The next day they arrive at the city of Tun-Huang, the location of the cave of Five Hundred Eyes, so named because the faces of 250 evil men are painted on the walls. The Doctor confides to Ian that he has made

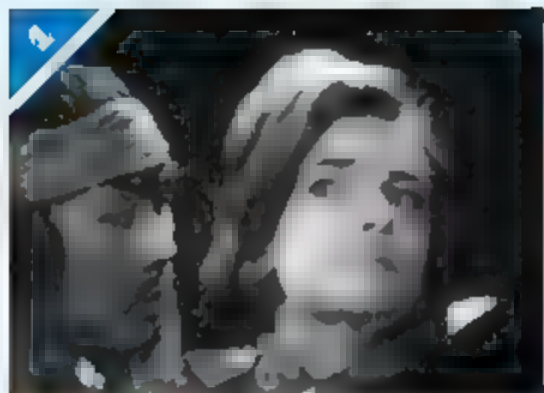
a second key for the TARDIS so he can sneak inside and continue work on the circuit. They join Barbara and Susan in the way station where Ping Cho relates the tale of Ala-eddin, a wicked lord served by a group of merciless killers. [3] Ian explains that these 'Hashashins' are the source of the word 'assassins'

Barbara notices Tegana slipping away and follows him to the cave of Five Hundred Eyes where he meets two fellow Mongols, Acomat and Malik, in a secret chamber. [4] Barbara attempts to leave but is caught by a warrior

Polo is furious that Barbara has wandered off. Tegana says they will never find her but agrees to search with Ian and Polo. The Doctor thinks Barbara may have gone to the cave of Five Hundred Eyes and Chenchu, the way station manager, tells him how to find it. [5]

The Doctor, Susan and Ping-Cho enter the cave and find Barbara's handkerchief. Then Susan sees the eyes of one of the faces moving! [6]





No broadcast images of The Wall of Lies are available. Representative images used.

THE WALL OF LIES

Ian and Polo join the Doctor, Susan and Ping-Cho in the cave. Ian realises that there is a secret chamber behind them. A hidden door opens to reveal a Mongol about to kill Barbara! [1] Polo overpowers the warrior and Ian comforts Barbara.

Back at the way station, Tegana warns Polo that the Doctor and his companions "will set us at each other's throats by lies and deceit". [2] Polo becomes suspicious of the travellers and tells Ping-Cho that she may no longer share her room with Susan.

The caravan follows the Great Wall of Cathay. In their tent, the Doctor gives Ian and Barbara the news that he has nearly finished repairing the circuit. [3]

Outside, Susan and Ping-Cho meet in secret. Susan mentions the Doctor's second key for the TARDIS, unaware that Tegana is listening from the shadows.

Three days later, the caravan arrives at Sinju. Tegana meets Acomat in a tearoom and explains that the day after tomorrow the caravan will enter the bamboo forest. On the second night Tegana will silence the guard and signal to Acomat, who will then slaughter them all. [4]

That night, Tegana spots the Doctor sneaking into the TARDIS and informs Polo. Polo is furious and rushes outside, just in time to see the Doctor emerge. Polo has the Doctor, Ian, Barbara and Susan taken into custody [5] and seizes the TARDIS in the name of Kublai Khan, taking the second key.

Three days later, the caravan has entered the bamboo forest. In their tent, the Doctor confirms to his companions that he has installed the repaired circuit. But Polo has both TARDIS keys, so the Doctor and Ian plan to retrieve them by taking him hostage. [6]

Ian emerges from their tent - to find that the guard on duty has been murdered!

RIDER FROM SHANG-TU

In the forest, a Mongol confirms to Acomat that the caravan is surrounded. [1]

Suspecting the guard to have been killed by bandits, Ian rushes to Polo's tent and warns him.

Tegana is about to signal to Acomat when Polo appears and orders him to wake the bearers. Polo hands the Doctor and Ian swords. [2] Ian has an idea how to deter the bandits - by throwing bamboo onto the fire, so that it will blow up.

Acomat and the Mongols grow impatient and attack, just as the bamboo starts exploding. Tegana struggles with Acomat and slays him. The rest of the bandits flee. The Doctor explains that they ran not because of "devils in the fire", but because their leader was killed.

The next day, the caravan emerges from the bamboo forest. The Doctor and his

companions speak with Polo; he says that if they promise not to attempt another escape he will revoke the seizure of the TARDIS, and Susan and Ping-Cho can share each other's company. But Polo will retain the keys.

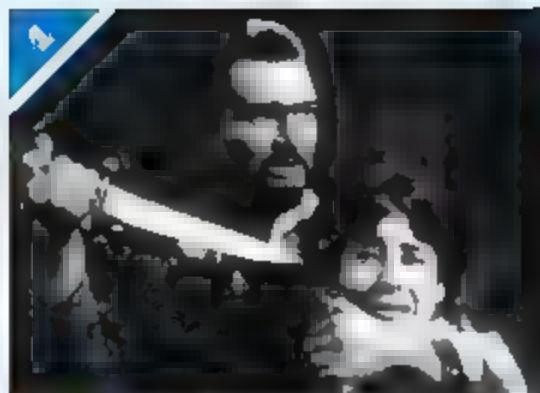
Ling-Tau, a courier, arrives from Shang-Tu. [3] Polo makes Ping-Cho promise not to tell anyone that he has hidden the TARDIS keys inside his journal. Ling-Tau delivers his message; Kublai Khan wishes to see Polo without delay.

The caravan arrives at Cheng-Ting. Susan and Ping-Cho discuss how they both miss their homes. Ping-Cho realises that if Polo gives the TARDIS to the Khan, Susan will never be able to go home. [4]

Tegana meets with the sinister Kuiju and arranges to have him steal the TARDIS. [5]

That night, Ping-Cho retrieves the TARDIS key. The Doctor enters the TARDIS with Ian and Barbara and they prepare to leave. [6] Susan goes to say farewell to Ping-Cho - as she approaches the TARDIS, she is grabbed by Tegana!





MIGHTY KUBLAI KHAN

Ian emerges. Tegana threatens to kill Susan if the Doctor doesn't come out of the TARDIS. [1] The Doctor and Barbara emerge as Polo arrives and the Doctor hands him the TARDIS key

Polo, Tegana, Ping-Cho, the Doctor and his companions continue their journey on horseback. The TARDIS will follow on with a trade caravan. Halting at another way station, Ian admits to Polo that their "caravan" travels in time. [2]

The next morning, Ian and Barbara discover Ping-Cho has run away. Ian offers to ride back to Cheng-Ting to find her.

At Cheng-Ting, Kuiju pretends to be the driver of the trade caravan and convinces the way station manager to let him take the TARDIS. [3]

Several hours later, Ian arrives at Cheng-Ting to find a distraught Ping-Cho. He comforts her as the real driver

of the trade caravan turns up for the TARDIS. Ian realises what's happened - the TARDIS has been stolen! [4]

Polo and the others pause at another inn. Polo asks Barbara and Susan if they are opposed to Ping-Cho's forthcoming marriage. When they say they are, Polo becomes suspicious about Ian's motives, and sends Tegana to Cheng-Ting to fetch Ian and Ping-Cho. At Cheng-Ting, Ian learns that the TARDIS has been taken on the road to Karakorum.

Arriving at Shang-Tu, the Doctor, Barbara and Susan are presented to Kublai Khan. The Doctor kow-tows before him. It turns out the Khan is also an old man [5] who is sympathetic to the Doctor's aches and offers to let him ride with him in his carriage of state to Peking. The Khan has received news that Lord Noghai's army are encamped at Karakorum.

Ian and Ping-Cho catch up with Kuiju on the road. He admits he is working for Tegana. And then Tegana appears, brandishing his sword! [6]

ASSASSIN AT PEKING

Tegana has the TARDIS. But then Ling-Tau emerges from the bushes, leading a band of warriors. [1] Kuju tries to flee and is stabbed. Tegana accuses Ian of stealing the TARDIS, while Ping-Cho accuses Tegana

In the palace at Peking, the Doctor and the Khan are playing backgammon. [2] The Doctor has so far won 35 elephants, 4,000 white stallions, 25 tigers, the sacred tooth of Buddha and a year's worth of commerce from Burma. The Doctor offers the Khan one more game, staking all his winnings against the TARDIS. Polo enters to inform the Khan that Tegana has arrived, and is appalled to discover that the Khan is gambling with his gift

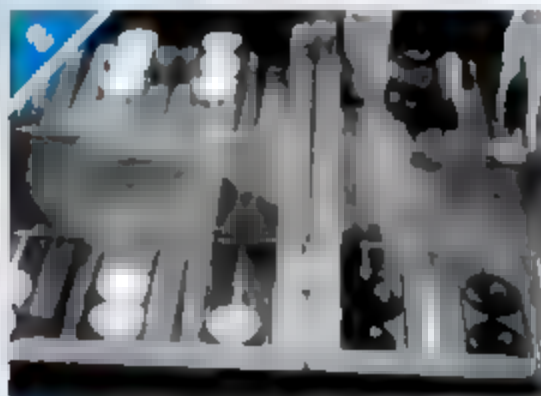
Polo mentions this development to Barbara and Susan. If the Doctor wins the TARDIS they can all go home, apart from Ping-Cho, who is due to be married the


next morning. [3] Ling-Tau arrives with the news that he has Ian and Ping-Cho captive, accused of stealing the TARDIS. Then the Doctor emerges from the palace – and he's lost everything!

The Khan inspects the TARDIS and thanks Polo for his gift. Polo admits that he seized it in the hope that the Khan might let him return home

Later that evening, the Khan gives Ping-Cho some bad news, her husband-to-be has died after drinking a virility potion. He offers to let her stay in Peking [4]

The Doctor and his companions realise that Tegana intends to assassinate the Khan. They warn Polo, who rushes into the throne room just as Tegana attacks the Khan. Polo faces Tegana in a swordfight [5] and, defeated, Tegana takes his own life. Polo gives the Doctor the keys to the TARDIS and the time travellers slip inside and dematerialise. The Khan is sufficiently impressed to let Polo return to Venice. Polo wonders where – and when – the travellers are now [6]





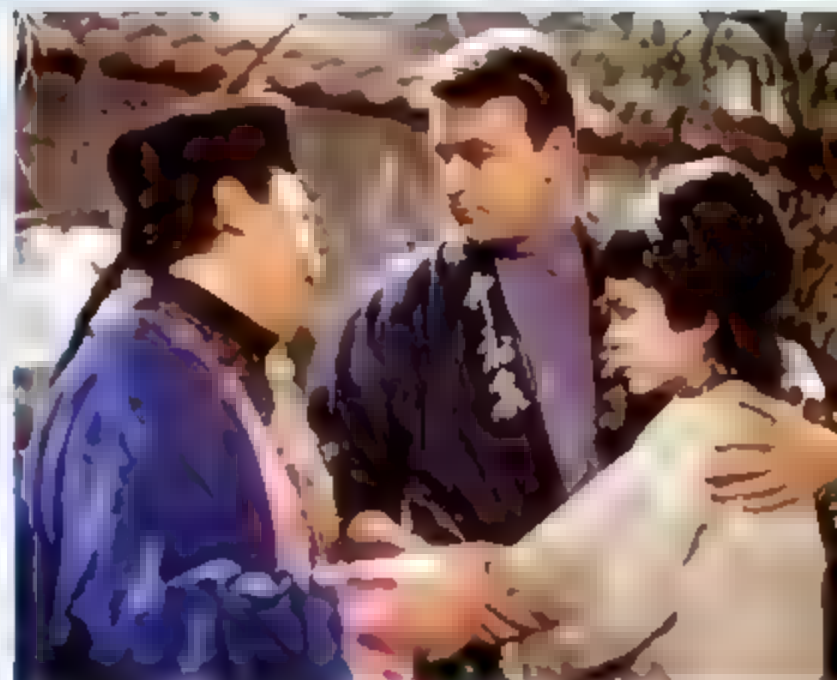
'THE DOCTOR'S LITERALLY A FRAIL OLD
MAN WHO STRUGGLES OVER THE COURSE
OF THE STORY'S ARDUOUS JOURNEY.'

Pre-production

One of the writers suggested by head of drama Sydney Newman to *Doctor Who*'s story editor David Whitaker at the outset of *Doctor Who*'s development was John Lucarotti, an old colleague of Newman's from the Canadian Broadcasting Corporation (CBC)

John Lucarotti had just moved to Majorca when Whitaker, whom Lucarotti had worked with, contacted him about the new series. "David Whitaker phoned me to say that he was story editing this new show with Verity [Lambert] as the producer and would I care to contribute a serial," recalled Lucarotti in a letter to *Doctor Who Magazine* in July 1989. "I went to see them and they [asked] what I had in mind. Well, a few years previously I had done a radio serial called *The Three Journeys of Marco Polo* for the Canadian Broadcasting Corporation, so all the homework was already in my head." A major 18-part radio serial for 1955, *The Three Journeys of Marco Polo* had concerned the thirteenth-century Venetian explorer whose tales had enthralled Lucarotti as a boy. The intention was that Lucarotti would develop a seven-part serial to fit alongside *The Survivors* (later to become *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]), a six-part storyline from Terry Nation, and so form a batch of 13 episodes. The plan on Tuesday 2 July 1963 was that 'Serial No 3' – the slot the story was to occupy – would start recording on Friday 27 December.

Whitaker commissioned Lucarotti for *Dr Who and a Journey to Cathay* on Tuesday 9 July. Concerned about the



serial's length, the writer based his story on Marco Polo's long journey to Peking. Working in Majorca, he attempted to develop the storyline, but became bogged down by the fourth episode. "I needed to write scripts, to meet my characters, so I phoned David (no easy matter in those days) and told him my problems. 'Start writing,' was the reply," recalled Lucarotti to *Doctor Who Magazine*. The writer used anecdotal details from Polo's memoirs to pad out the plot. The scripts also remained strongly educational, presenting not only historical information about thirteenth-century China, but also scientific elements about concepts such as boiling points and condensation. He also approached it, in part, as an adventure in the style of those in the *Boy's Own Paper*.

On Monday 15 July, filming on *A Journey to Cathay* was provisionally scheduled at the BBC's Ealing Studios from Monday 9 to Friday 13 December. By Thursday 18 July it was proposed that *Dr Who and*

Right:
Wang-Lo
tells Ian that
Ping-Cho has
been robbed

a *Journey to Cathay* could be recorded in Riverside Studio 1, with Waris Hussein directing; at this point, Hussein was due to direct the introductory serial, *The Tribe of Gum* (later to be known as *100,000 BC* [1963 – see Volume 1]), and then alternate with Rex Tucker. On Wednesday 31 July, transmission of the serial was scheduled from Saturday 18 January 1964.

Draft scripts

The draft scripts were in preparation around Monday 16 September. On Friday 27 September it was indicated that Lucarotti's scripts should be arriving by Tuesday 8 October, and had to be ready by Monday 18 November. It appears that the scripts arrived slightly late; on Tuesday 10 October, only the first 11 episodes of the series had been delivered. At this time, the story was still third, with the first four episodes entitled *The Roof of the World*, *The Singing Sands*, *The Cave of Five Hundred Eyes* and *The Wall of Lies*. Recording, with no director now assigned, had switched back to Lime Grove Studio D from Friday 10 January for broadcast from Saturday 8 February.

Late in October, an extra two-part serial was added to the schedules; David Whitaker's *Dr Who Inside the Spaceship* (later to be known as *Inside the Spaceship* [1964 – see page 6]). In late 1963, the end of *Inside the Spaceship* was written to link into the beginning of *Marco Polo*. By Tuesday 7 January 1964, the director on the serial was once again Waris Hussein, with taping to start Friday 31 January for broadcast from Saturday 22 February. The story synopsis had a different ending, with the TARDIS landing in a strange English-style country to lead into the next serial, *Dr Who and the Hidden Planet* by Malcolm Hulke. Over the next couple of

days, it was planned to have junior director Richard Martin (who had worked on *The Mutants*) direct the fourth episode *The Wall of Lies* and the sixth episode *Mighty Kublai Khan*, but on Thursday 9 January, Waris Hussein was named as director on all of the episodes.

At one point in early 1964, it seemed as if Verity Lambert might be moving on from *Doctor Who*. Head of drama serials Donald Wilson was launching a new twice-weekly serial about a council in the West Midlands called *Swizzlewick* which was to be made in Birmingham. As Lambert was not married, Wilson felt that she could most easily relocate. Lambert refused, even considering a transfer to the family department to work on *Play School*, a pre-school programme being prepared for the new channel BBC2.

There were various differences in the draft scripts for *Marco Polo*. Originally, the Doctor also had narration over the montage at the start of the second episode, *The Singing Sands*, commenting, "Having stolen my ship, Polo forced us to accompany him on his journey from Lop. It was not a prospect which appealed to me for ahead of us lay the Gobi desert – a vast ocean of sand which rolls endlessly away in every direction. To make matters worse, our progress was slow because the

Below*
The TARDIS is stored in the courtyard of a way station



hot sun made travelling between mid-morning and mid-afternoon impossible. And when we made camp at the end of the third day, we had only covered about 30 miles." Similarly it was later Barbara who discussed the 15 miles covered the day after the sandstorm and Ian later narrated the trip towards the oasis; both speeches were later rewritten for Marco Polo.

After the scene of Ian and Marco playing chess, there was a scene of the Doctor standing outside the tent looking up at the night sky. Susan reassured him that they would regain the TARDIS, certain that Marco was honest and would keep his word. The Doctor bitterly condemned Marco as a fool, and after asking her grandfather to try being civil to their host, Susan lost her temper with the old man. Smiling, the Doctor comforted her, telling her: "We should be up there - another dimension, another time, another galaxy."

He agreed to try to be well-behaved, and sent Susan to bed before muttering, "I still think he's a fool."

Following the rescue of Ping-Cho and Susan, Marco gave instructions to the travellers about trying to locate the oasis and how they would all head off in different directions: Ian going east, Miss Wright to the south, "Doctor Who" to the west and Marco to the north, then circling back towards the caravan. After the montage, there was then another scene in the tent with Marco, the Doctor, Ian and Barbara. After Marco left, Ian confirmed to the Doctor that Susan was in bed indicating that they were all tired. "Do you know what I'd enjoy," remarked the Doctor, "One of your Earthly weaknesses. A pipe Ian suggested that he smoked one, but the old man noted: "My pipe's in the ship. I don't want to ask Polo for permission to go in yet." Ian agreed that if "Doctor Who"

Below
The Doctor and
Kub a Khan
both suffering
from the
ailments of
old age
become
friends





was caught then Polo would probably confiscate the key. The Doctor told his friends that it would take him at least three days to create the new circuit, but couldn't think of a good reason to justify that amount of time. Ian then delivered the narration for the journey north.

High-quality scripts

In the third episode, *The Cave of Five Hundred Eyes*, it was originally Barbara who gave the opening narration about the caravan aiming for the oasis, after which the Doctor's voiceover explained how he had been forced to hand over his keys to the TARDIS and relating the three-week journey to Tun-Huang. Later on, in the main room of the way station, Ping-Cho told Susan that she was quiet, thinking that their journey would end soon and that she would marry an old man; Ian then entered, looking for Barbara who had gone for a walk. The episode originally ended with Susan seeing the eyes in the wall of the cave move, and then Ping-Cho alerting them to the fact that Tegana was standing in the tunnel behind them with his sword drawn.

The sixth script, *Mighty Kublai Khan*, originally had a short scene of Polo seeing the key from the secret compartment in the journal on the floor and suddenly

realising about the other key. There was then a scene in the TARDIS of the Doctor, Ian and Barbara impatiently waiting for Susan, following which Ping-Cho saw Marco rush across the courtyard. Ian's narration originally covered the departure from Cheng-Ting, and originally at the inn there was more dialogue from the Doctor about his dislike of horse riding and Ian telling Marco how he came from 1964. Barbara was then to have narrated the journey beyond the Great Wall towards Shang-Tu.

In the version of the final episode, *Assassin at Peking*, dated Monday 13 January 1964, the serial ended with the Khan telling Marco that he will be sent home. The story concluded with a TARDIS scene in which Barbara commented on how she liked Marco, and that – after their departure – there was a war and Noghai was defeated. Marco would then reach home and write up his adventures... although the Doctor realised that these events would be missing, because he was holding Marco's journal that he had picked up from where Marco had dropped it before the swordfight. Reading this, he commented: "Is that what he thought of me? Well – of all the cheek!"

Hussein was relieved to receive the scripts for the serial, finding that they were far better written and of higher quality than those for *100,000 BC*. Following the baptism of fire a few months earlier, the young director also felt that he now had a greater feeling for the rhythm of the show, and how the new series could be best produced.

Pre-production

Connections: Wireless circuit



► The circuit which the Doctor asks Susan to bring him in *The Roof of the World* was named 2LO; '2LO' is the radio call sign of the second UK radio station which began transmission from Marconi House in London of May 1922 and a few months later was transferred into the new British Broadcasting Company, which in 1927 became the British Broadcasting Corporation.

Above left: Ian can't wait to hear another one of Ping-Cho's stories.

The designer for the serial was Barry Newbery, whom Hussein had worked with on *100,000 BC*. A friend from the Department of Oriental Antiquities at the British Museum referred Newbery to *Ruins of Desert Cathay*, a 1912 two-volume work by archaeologist Sir Aurel Stein, while other books used for research were the recent 1963 work *Chinese and Indian Architecture* by Nelson I Wu and the 1940 volume *Chinese Houses and Gardens* by Henry Inn and SC Lee. Newbery also found that Korean architecture in 1900 was similar to the period he was studying.

Costumes were handled by Daphne Dare as they had been since *The Mutants*. Many of the period costumes came from stock or Bermans Costume Hire, and the serial also saw the first association with the specialist props-making team of father and son Jack and John Lovell – supplying items later used that autumn in the cinema epic *Genghis Khan*. Ann Ferrigi, who had worked on *Inside the Spaceship*, remained as make-up supervisor.

The incidental music for *Marco Polo* was composed and conducted by Tristram Cary who had produced a musique concrete score for *The Mutants*; this time the composer used conventional

instruments. The score was recorded from 6pm to 10pm on Thursday 23 January 1964 by the Eddie Walker Ensemble performing with flute, alto flute, harp, tamps and percussion, while Cary himself subsequently recorded electronic ‘voices’ for the sandstorm scenes in the second episode. Percussion, which featured heavily in the Polo/Tegana duel, was played by renowned musician Charles Botterill.

Right:
Marco Polo
draws his
sword



7'04" was cleared for *The Roof of the World*, 12'13" for *The Singing Sands*, 11'26" for *Five Hundred Eyes*, 7'10" for *The Wall of Lies*, 14'42" for *Rider from Shang-Tu*, 6'18" for *Mighty Kublai Khan* and 7'30" for *Assassin at Peking*. Two items of existing library music were also used with BBC recordings of traditional music (*China, Three Ancient Melodies*) performed on the guzheng, or Chinese zither, by Chen Lei-Sei, also known as Louis Chen. The first of these was *At the Palace Gates* (AKA *Nan Jinn Gong – Entering the Palace*) with 1'57" being used in *Five Hundred Eyes* to back the Doctor and Ian in the way station courtyard and 1'27" for *The Wall of Lies*, when Tegana met Acomat in the Chinese tearoom. The second piece was *A Merry Old Gentleman's Song* (AKA *Tzuey Ueng Charn – The Strumming of an Elderly Gentleman in a State of Refined Intoxication*), with 1'45" used in *Rider from Shang-Tu* for the first scene in the Cheng-Ting courtyard, 1'36" for *Mighty Kublai Khan* for the courtyard scene where Wang-Lo dealt with Kuju, and 1'54" for *Assassin at Peking* for the cloisters scene in which the Doctor told his companions that he had lost the TARDIS. The serial did not require any input from the Radiophonic Workshop; Brian Hodgson's sound effects from previous episodes were retracked accordingly.

Connections: Ian who?

▶ As in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1], the Doctor is still getting Ian's name wrong, referring to him as "Charlton" in *The Roof of the World* and

"Carterford" in a deleted scene in *The Wall of Lies*.



Chess match

Cast as Marco Polo was Mark Eden (born Douglas Malin) whom Hussein had seen in the RSC production of *A Penny for a Song* at the Aldwych in 1962. Playing the villainous Tegana was Derren Nesbitt (born Derren Horwitz), having appeared frequently in various historical film series of the 1950s. The other major role was that of Ping-Cho, and for this Hussein wanted a genuine oriental actress who had not appeared in either the West End stage production of *The World of Suzie Wong*, which had run since 1958, or the historical epic movie *55 Days at Peking*, which had opened in 1963. By chance, 19-year-old Zienia Merton heard from a friend of hers at stage school that Hussein was looking for an eastern-looking actress, born in Brunei. Zienia's father was English/French and her mother Burmese, and her striking looks had already seen her cast as a Venusian in the 1962 Children's Film Foundation serial *The Masters of Venus*. Given Hussein's number, Zienia - who was then rehearsing for *Toad of Toad Hall* at the Comedy Theatre - went along to his home in Fulham one Saturday afternoon and gave a reading of a speech from the script... impressing the director sufficiently to win the television role. Also in the cast playing the small role of 'Man at Lop' for the first episode, *The Roof of the World*, was Leslie Bates who had been a caveman supporting artist in *100,000 BC*.

The camera scripts bore no title, and when rehearsal scripts were sent to the cast during January, the serial title was still *A Journey to Cathay*. Waris Hussein had decided to make the narrative more personal to Marco, and so all the narration for the journey sequences was rewritten for Marco alone. The scripts tended to refer to the Doctor as 'Dr Who' or 'Doctor

Who' in the stage directions. In Episode 1, *The Roof of the World*, Susan originally told Ping-Cho, "Grandfather and I have been travelling for a long time" Before talking to Tegana about the strangers, Polo commented, "They sleep soundly." After indicating to Ian that the TARDIS would be taken down the pass on a sledge, Marco told Susan, "Your grandfather can show it to me there."

In Episode 2, *The Singing Sands*, during the chess match in the tent, after Tegana asked Marco if he could save his king, Barbara originally announced, "I'm for bed. Goodnight Ian... I hope you can get your king out of trouble, Polo." "Er - thank you Miss Wright," replied the Venetian, "I shall do my best." Susan's contemporary slang was increased over and above the camera script; she had referred to the moonlit desert as "crazy", but her explanation, "like dig it, you know," replaced the scripted "go for - I like it."

The opening narration for Episode 3, *Five Hundred Eyes*, originally had Marco commenting, "The poor old Doctor, he's exhausted in the caravan and Susan does what she can to help him" At one point in the scripted dialogue, Barbara asked

Below: Tegana is determined to halt Marco Polo's progress to Peking



Connections: Not qualified

► In *Mighty Kublai Khan*, the Doctor explains that he is not a doctor of medicine as he had done in 100,000 BC

[1963 - see Volume

1] (this was an unscripted addition)



Below
Marco Polo refuses to believe that Tegana is anything but a friend.

"What about Doctor Who and Susan?" After Barbara took her sip from the water jug, Susan was to warn her,

"Not too much." Then we can wait for Tegana here," stated Barbara, to which Polo replied, "No, Barbara. We shall go and meet him." After Polo told Tegana that he knew the story of water

forming inside the travellers' caravan to be true, the warlord replied, "I have warned you, Marco. Kublai Khan will never see the caravan that flies. Nor you Venice. That old man's a magician." Discussing the bandits at the oasis who didn't light a fire, Barbara speculated, "What did they do? Sit and shiver?" Ian then asked the Doctor what he thought of Tegana, and the old man replied, "He's a savage, like all

the rest of them." When Polo demanded that the TARDIS key be handed to him, the Doctor's protests ran longer and he indicated that he had "many letters after his name." After the Doctor revealed that he had made a new key, Susan told Ian that she knew about this. "Of course, Ian. Grandfather and I share many secrets." Originally when searching for Barbara in the closing scene, the Doctor was to have said, "She must've left. We probably passed her on the way in the dark."

In Episode 4, *The Wall of Lies*, Polo's castigation of Ping-Cho for her accusations about Tegana were not as severe, and when Acomat told Tegana that he should have killed the rest of the party, the warlord originally replied, "And risk Polo's arrival whilst I held a bloodied sword? You are still young, Acomat." The younger Mongol then said, "Test me with my task."

Scorning Wang-Lo's treatment of the TARDIS in Episode 5, *Rider from Shang-Tu*, the Doctor originally said, "What does he think it is - a bathing hut?" When Ping-Cho said that she missed her home in Samarkand, Susan originally asked what it was like. "It's a comfortable house - one that wants people to live in it," replied Ping-Cho. "There's a garden like this [the Cheng-Ting way station], not as magnificent but still very beautiful. And in the summer evenings, the air is filled with a thousand scents and the soft, tiny sound of hummingbird wings. I used to watch them for hours as they hovered in front of the flowers, drawing off the nectar. It would be nice to be there now." "It must be very lovely," replied Susan. When Ian distracted the guard, there was more dialogue with Ian saying, "We must move quickly. We must do something about that guard. Wait! I've got it," and then saying to the guard, "Drink, my lord... you see, there's nothing wrong with it." "Now's our chance



to get into the ship," said the Doctor, with Barbara adding, "Come on, Susan."

When Barbara and Susan entered the inn laughing in Episode 6, *Mighty Kublai Khan*, Susan was saying, "...and then Grandfather threw water all over him..." "The Doctor has recovered his humour?" asked Polo "Yes," replied Susan, "the water was nearly freezing and so he nearly drowned one of the servants." At the palace, after the Doctor commented that a Mongol ruler like the Khan had adopted Chinese architecture, Polo originally explained, "Kublai Khan has adopted many Chinese customs and methods."

Xanadu

Marco Polo was a Venetian merchant traveller who was born around 1254 and died in 1324. Many details for John Lucarotti's scripts were drawn from Marco Polo's memoirs, *Livres des merveilles du monde* (*The Description of the World*), a work which he had dictated to his cellmate, Rustichello da Pisa, while imprisoned in Genoa in 1295. The book was published around 1300, although in the teleplay Polo would be shown to keep a journal. Polo specified the year as 1289 in *The Roof of the World* and related how he left Venice for Cathay with his father and uncle in 1271; Polo's father Niccolò and his uncle, Maffeo, were absent from the adventure, although he referred to them in the first episode. The journey to Peking took him three-and-a-half years and when he arrived at Kublai Khan's court he was 21; history confirmed this date as 1275. On his twenty-third birthday, in 1277, he was given an appointment in the Khan's service as stated in the first episode - and in real life, Polo was the Khan's envoy to Yunnan, North Burma, South India, and spent three years as the governor of Yang



Chow. As was further related in the script, the Khan refused the Polos permission to go home in 1287. Little is known of Polo's travels between 1275 and 1292, but it seems he did two tours of duty for the Khan. In 1289 he would probably have been returning from his second tour to the Indies - thus John Lucarotti's journey was fictitious.

The route in the adventure was based on Polo's first journey to Peking. Travelling north through Persia this included Kerman, Khurasan, Balkh, ascending the upper Oxus before passing through Wakhan to the plateau of Pamir, through Kashgar and Yarkand to Khotan, north east to Lob Nor and entering the vast Gobi desert (which Polo knew as the Desert of Lop). The Polos reached Shang-Tu (or Xanadu) where the Summer City of the Great Khan was located.

In *The Roof of the World*, Ping-Cho told Susan that Polo was referred to as "Messer Marco" which is how the explorer was named throughout his memoirs. Tegana was named after one of six Tartar barons mentioned briefly by the real Polo. Tegana's leader, Noghai (referred to as Nogai by Polo), was a Tartar king and great great grandson of Genghis Khan in the lands north of Cathay towards the end of the Khan's reign. Although the

Above: There are mixed reactions from the time travellers to Ping-Cho's rendition of the Hokey Cokey.



Marco Polo is most displeased with the travellers when they try to escape in the "flying caravan"

script referred to China as Cathay, the modern name of Peking was used instead of Khan-baik or Beijing, and the television Polo spoke of the Gobi desert instead of the Desert of Lop. Polo's comment that the cold of the Pamir Plateau was so intense that it robbed the flame of its heat was inspired by his real counterpart's observations – explained by Ian in terms of the lower air pressure at that altitude Marco compared the Khan to the Punic Carthaginian military commander and tactician Hannibal who lived in the third and second century BC and Alexander the Great, the Greek king of Macedon who lived in the fourth century BC

When having the TARDIS described to him as moving "through the air" by Ian, Polo accepted this because of the miracles he had witnessed performed by Buddhists at the Khan's court, again from the real Polo's recollections. Polo commented that he once transported an army to India – apparently referring to the first of the real Polo's journeys for the Khan. At the way station, Polo explained that his gold seal proved that he travelled in the service of the Khan and so could demand

provisions, horses and shelter. They could be obtained from way inns, which Polo's book described as 'yambs' or post-houses about every 30 miles where apartments were available for those travelling in the state's service – several of which featured throughout the serial

Polo's writing included details of the illusions and noises heard crossing the Desert of Lop, commenting on how travellers "unexpectedly hear themselves called to by their names", mentioned in *The Singing Sands*. The episode also had Marco using a chess set from Hormuz, a stage in his initial journey through Persia in 1271/2, and an educational piece about the origin of the phrase 'checkmate' from Shahmat' – 'the King is dead'

Five Hundred Eyes included a recital by Ping-Cho about the Hashshashins, recalling events of three decades earlier in which Ala-eddin (or Alo-eddin). Marco Polo explained that Ala-eddin was the leader of a fanatical sect of assassins which was destroyed 20 years earlier by Hulagu; in fact Hulagu Khan, the brother of Kublai Khan, had destroyed the sect with an attack on their fortress at Alamut

in 1257. The script pointed out that Ala-eddin's base of operations had been Alamet (which Polo called Mulehet) in Persia, and not Tun-Huang at all. Ala-eddin was a follower of Mahomet who promised his young followers access to Paradise – part of a brainwashing process which made them trained assassins. Barbara referred to "the Caves of the Thousand Buddhas", also known as the Mogao Caves, a system of 492 temples which were many centuries old. The character Acomat appears to have been named after Acomat Soldan, a Tartar ruler from 1281 to 1286 mentioned in Polo's memoirs.

10,000 white stallions

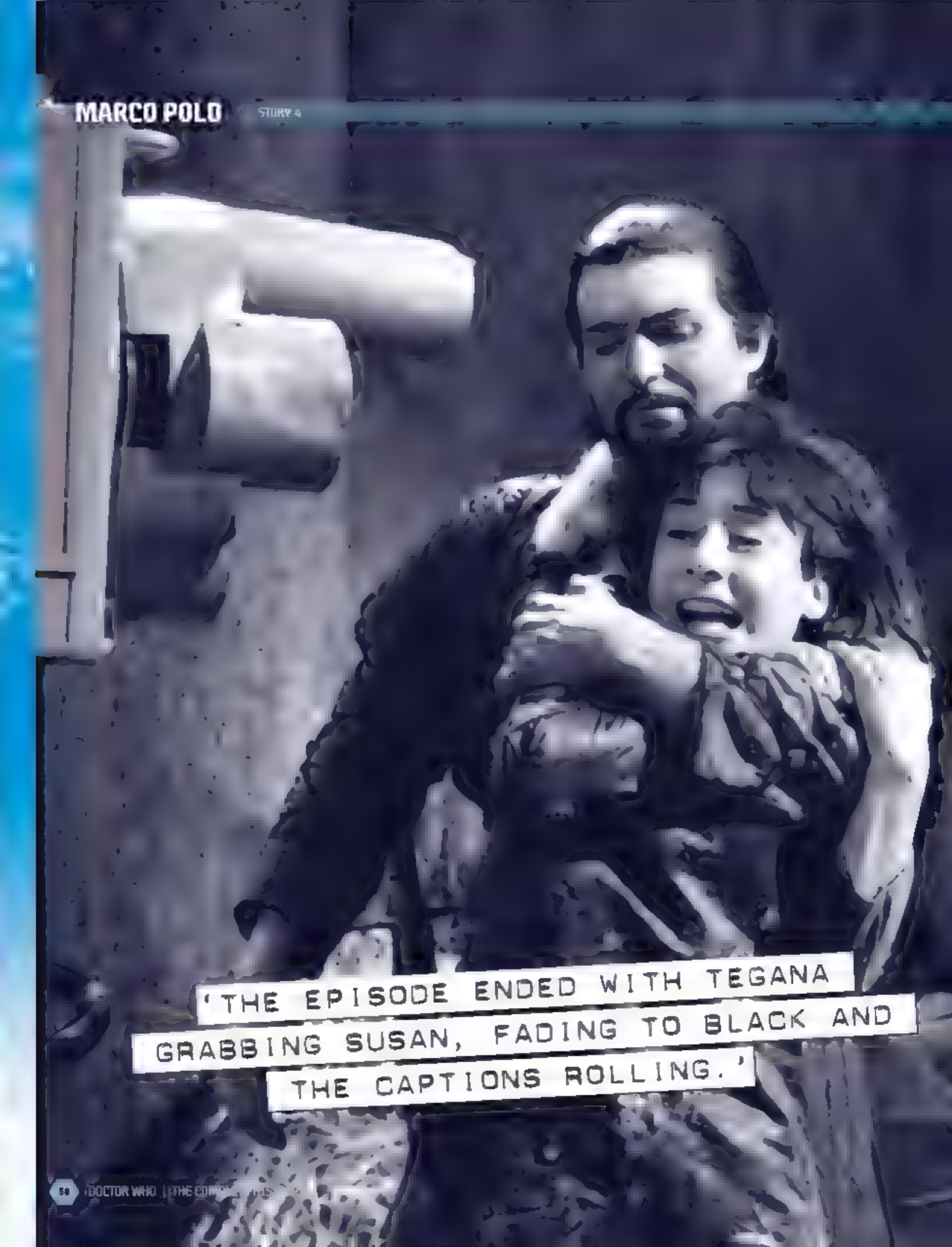
In the fifth episode, *Rider from Shang-Tu*, the messenger Ling-Tau arrived from Shang-Tu having ridden 300 miles in a single day. Ling-Tau's description of how he had changed horses every three miles was another detail from Polo's memoirs. Later in the episode, Tegana's associate Kuiju (who was not named on screen) makes reference to the paper money introduced by the Khan, as discussed in Polo's book. The script of the sixth episode, *Mighty Kublai Khan*, had Ping-Cho explaining about Karakorum being a former capital of the Mongol Empire – again drawing upon Polo's memoirs. Marco also referred to the Crusades in the Holy Land ("in Accra" as he said in the script), which for him were 25 years ago; in fact the Ninth Crusade had been an expedition mounted by the future King Edward I against the Balibars in 1271.

In the final episode, *Assassin at Peking*, the Doctor's winnings at backgammon included the sacred tooth of Buddha which Polo brought from India – an item

recovered from Ceylon in 1284. One slip in the script was the Khan's reference to "Uncle Jenghis", the warrior of the family; Genghis Khan was in fact the grandfather of Kublai Khan, a fact which the real Polo had got confused. This was corrected in time for the recording.

The Ping-Cho sub-plot was based on Marco Polo's escorting of the 17 year-old Princess Kokachin to wed Arghan, the Ilkhan of Persia. Arghan was the grandnephew of the Khan, and it had been his wife's dying request that a girl from her own Mongolian tribe should take her place – the message reaching the Khan in 1288. The bridal party had left for Persia in 1289, only to be turned back by war among the Tartars. After Polo's return from the Indies, he and his family were allowed to leave the Khan's service and escort Kokachin's party, departing in 1292. On arrival in Persia, Kokachin was to find her elderly fiancé had died – as did Ping-Cho in the serial.

John Lucarotti used Polo's memoirs for the character's descriptions of the Khan's stables of 10,000 white stallions and his passions of hunting and falconry in *Mighty Kublai Khan*. The summer palace where the caravan met the Khan was at Shang-Tu, and was based on the descriptions given by Polo of the buildings at Shandu. Kublai Khan, who lived from 1215 to 1294, became Khan of the Mongols in 1260 and was Emperor of China from 1271. He had a splendid capital city at Cambaluc (ie Peking) and was a liberal-minded ruler who welcomed foreigners and improved his civil service. John Lucarotti recalled the way the Khan had been played in his CBC serial where the director had urged the actor to portray a fussy little administrator instead of the mighty warrior – and had also created the idea of the domineering empress. ■



'THE EPISODE ENDED WITH TEGANA GRABBING SUSAN, FADING TO BLACK AND THE CAPTIONS ROLLING.'

Production

Shooting on silent 35mm film took place at Ealing Studios Stage 3B during the third week of January 1964. Hussein found the atmosphere far more relaxed than it had been on *100,000 BC*, and again left much of the filming supervision to one of his production assistants, Douglas Camfield. Monday 13 apparently covered the establishing and cutaway shots for the serial, comprising a sandstorm to be superimposed on *The Singing Sands*, water spilling from the gourds in the same episode, bamboo stalks exploding in the fire in *Rider from Shang-Tu*, water droplets falling on the TARDIS console in *The Cave of Five Hundred Eyes*, and a slow pan across the desert for *The Singing Sands*.

Swarthy Mongol look

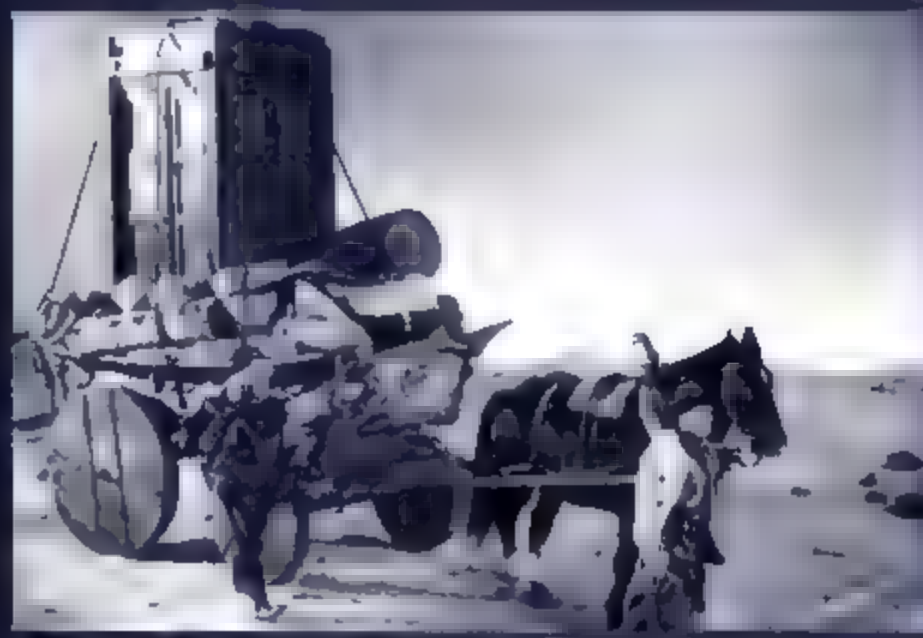
The montage sequences for the serial showed the caravan travelling, which Hussein envisaged could not be achieved on the programme's budget. "I remember Warris Hussein having a heated conversation with Verity," recalled Chamberlain's secretary Val Speyer in the January *TARDIS* Vol 16 No 3. "I remember him coming into the office and yelling, 'Verity, what the hell am I supposed to do with two horses and a cart!'" A sequence for *The Roof of the World* was filmed on Tuesday 14 January, with two bearers moving towards Lop with the TARDIS prop lashed to a cart. For the first time, animals were hired for use on the series with a horse pulling the wagon. A similar shot was filmed for the Gobi

desert sequence in *The Singing Sands* (plus travelling scenes in *The Cave of Five Hundred Eyes* and *The Wall of Lies*).

The regular cast were not required for filming (having been removed from a brief montage sequence in the script for the first episode), but the two main guest stars for the story – Mark Eden and Derren Nesbitt – were needed at Ealing; the actors already knew each other well and were old friends. Derren required make-up to give him a swarthy Mongol look; his hair was slicked back and he was also given a bulky costume (which caused him to get caught on some of the sets). Oriental extras were hired as couriers and caravan bearers in other sequences, as with the studio recordings.

A major action sequence was shot on the set of the Khan's throne room for *Assassin at Peking* on Wednesday 15 January from 9.30am to 5.30pm. This was the swordfight between Marco and Tegana, with stuntman Derek Ware (with whom Hussein had worked on *100,000 BC*)

Below:
The TARDIS
rolls along
on wheels



Far right: Ian declines to comment on Barbara's fetching new hat

choreographing Eden and Nesbitt. "Swords are my forté," explained Ware in *Doctor Who Magazine* 317, "so Waris [Hussein] asked me to co-ordinate a fight between Mark Eden and Derren Nesbitt using Saracen blades. I worked out how Marco could win with a fearsome blow, but Verity didn't like that, so it had to go." The dematerialisation of the TARDIS was also filmed on this set.

Nesbitt and Eden completed the fight sequence first thing on the morning of Thursday 16 January, with Nesbitt also shooting a scene of Tegana appearing on the ridge of the sand dune for *The Singing Sands*. In the morning, a series of narration inserts were filmed, showing the route marked out on a parchment map and Polo writing his journal, with calligraphist John Woodcock's hand standing in for Eden's. The first of these inserts traced the journey to Lop in *The Roof of the World*, another showed the route into the desert in *The Singing Sands* and onto Tun-Huang in *The Cave of Five Hundred Eyes*, from Tun-Huang along the Great Wall via Sinju in *The Wall of Lies*, to Cheng-Ting in *Rider from*

Below: Polo and Tegana fight it out in the court of Kublai Khan



Shang-Tu, and finally to Shang-Tu itself in *Mighty Kublai Khan*. Eden recorded his voice-overs for these sequences the same day. The day was also scheduled for model shots (the tents on the plateau in *The Roof of the World*, in the desert in *The Singing Sands*, and in the bamboo forest in *The Wall of Lies* and *Rider from Shang-Tu* plus a mountain vista for *The Roof of the World*) and the shot of the goldfish in a way station pool in *Rider from Shang-Tu*, which it was thought could be filmed on location at Kew Gardens but was ultimately shot in studio. Friday 17 January was added to the planned filming schedule to complete some camera shots left over from the previous day. In editing, the map of the journey would be superimposed over images of Marco keeping his journal and the caravan moving along.

Good working atmosphere

Rehearsals on *The Roof of the World* ran from Monday 27 to Thursday 30 January at the Territorial Army Drill Hall at 239 Uxbridge Road in London. This was a new experience for young Zienia Merton, and she was soon given some advice on the nature of television production from the show's star. "Bill Hartnell was pretty irascible off set and on," recalled Merton in the fan-made documentary *The Making of Marco Polo*, noting that the old pro said to her, "Word of advice, if you dry, they won't cut you know. So just swear. F***. Just say that very loudly and they'll have to cut." Mark Eden, who had worked with Hartnell on the movie *Heavens Above!* a couple of years earlier was given similar advice, and also saw that the older actor could have a sharp temper because he was under the weather. "He had a particularly bad outburst," noted Eden in *The Making of Marco Polo*,



"He wasn't feeling well and things were going wrong. And the next day he brought flowers for the ladies." However, by now the working bond between Hartnell and Hussein had strengthened. "He transformed through the period of time we knew each other," explained the director at Gallifrey One's Network 23 convention, "And it ended up with mutual respect. Now, that's progression. And I think that's an important progression. All his prejudices fell away."

"We were lucky in having people like Waris Hussein," commented Jacqueline Hill in *Doctor Who Magazine* 105, "He was extremely sensitive and knew how to work with actors on that kind of hectic time schedule so as to produce the best possible end result." Hussein established a very good working atmosphere on the serial. "I loved Waris Hussein!" exclaimed Eden in *Doctor Who Magazine* 240, "He used to make us laugh and he used to take us back to his house. We had a big Indian meal there one time, and met his

family." Over the coming weeks, the cast and crew would also socialise at the home of Douglas Camfield at Holland Park. The guest cast members joining the show were made welcome by one member of the regular team in particular. "Jackie was a lovely, lovely lady," recalled Carole Ann Ford in *Doctor Who Magazine* 221. "She was great fun, a great professional, and was particularly concerned about being friendly to other people coming into the cast."

The script itself was popular with the cast. "I liked *Marco Polo* and I think that it was extremely well written, exciting and diverting as well as having a bit of history on the educational side," said William Russell in *Doctor Who Magazine* 115. "Seven episodes was a little too long, but the scripts were very well written," recalled Hussein in

Connections: Feeling his age

► In *The Roof of the World*, the Doctor comments that he can't see anything without his spectacles, which he had previously worn in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1], and in *Mighty Kublai Khan* it is clear that he suffers from rheumatism; in both this and *Assassin at Peking* he walks with a distinctive cane with a coiled motif.



Doctor Who Magazine 272. 'He came to the readthrough and rehearsals and explained why he'd put various things in and what they meant. He really cared about his research.' During the first week, the Doctor's introduction of Ian as "Charlton" was an ad-lib developed during rehearsals, originally Ian was to have introduced the travellers to Marco Polo.

Studio recording for *The Roof of the World* took place at Lime Grove Studio between 8.30pm and 9.45pm. During the afternoon camera rehearsals a photocall was held for publicity shots at 3.45pm: a photograph of the Mongols finding the travellers featured in the February edition of the BBC's internal magazine, *Ariel*.

The plateau set consisted of stock flats with Jablite and sawdust as snow. For the way stations featured in the serial, Barry

Newbery assumed that these would all have a similar layout of a basic courtyard and inner room. Thus a basic set was built which was redressed and made more ornate throughout the serial as the caravan approached Peking. Barry designed his tent sets along the lines of a yurt, tents carried on horseback by Mongols, and included a large leather bag with a plunger containing kumis – a mare's milk the Chinese lived on. From his studies, the designer told Hussein that every person entering or leaving the tent should pump the plunger to keep it fermenting, although the director felt this would hold up action and ignored the prop. This small section of tent with a partial canopy caused problems for the lighting team. "John Treays still found it very difficult to light," said Newbery in issue 17 of the fanzine *The Frame*. "In

Below

Ping Cho has a good natter with Susan while vicar Lean the great aunt of *Doctor Who Magazine's* deputy editor, Peter Ware, regards them through her veil.



fact, he eventually said that he wouldn't do it and we had to get somebody else in to replace him." Generally though, the crew was willing to tackle something a bit more challenging. "Watts had a marvellous group of technicians working with him," recalled John Lucarotti in the 1989 book *The Doctor Who File*. "One burly red-haired cameraman would interrupt studio rehearsals to say, 'Hang on a mo, guv, I can get a better shot by doing this,' and then reposition his camera to achieve the impossible."

Reduced role

Zienia Merton had to quickly learn the practices of studio work. "I was so naive. 'Oh goodie! Supper break!'" recalled Merton in *The Making of Marco Polo* as she wondered why none of the other cast members were eating much at the canteen. "I had spotted dick and custard. I was very leaden at the end of it and I never ate that much again." The episode title and writer credit were superimposed over the TARDIS on the snowy plateau, and the companions spoke lines over the telecine insert of the mountain view. For this recording, the wig worn by William Hartnell was modified slightly to fit more tightly over his scalp. The first recording break allowed the cast to move from the plateau to the tent, while a second allowed Mark Eden to return to the plateau later on. The next episode caption was superimposed over a close-up of the poison phial in Tegana's hand which then faded to black. At the end of the episode, the final alleyway scene between Tegana and his associate was also re-recorded to act as the reprise of the next episode - although this was not ultimately used.

At the start of the following week's rehearsals for *The Singing Sands*, from



Monday 3 to Thursday 6 February, William Hartnell became ill and was unable to attend. David Whitaker wrote to him at his home on Tuesday 4 to wish him a speedy recovery. Accordingly, rewrites eliminated the Doctor from most scenes - he sulks off-screen at the start of the episode. The show's star would be able to appear in studio, but his role was minimised to the penultimate scene set at the side of the day wagon. Even then, the Doctor had only two brief lines of dialogue before falling unconscious. A new scene of Barbara talking to Susan at the start of the episode was written to replace the main scene between the Doctor and Susan.

Recording of *The Singing Sands* on Friday 7 February at Lime Grove, Studio D, began with a re-enactment of the reprise in which an extra doubled for Leslie Bates as Tegana's cohort. The opening captions were superimposed over the film sequence of the map journey into the desert. A photocaption of a starry sky was used as Barbara and Susan admire the heavens, and the first recording break was scheduled after Susan and Ping-Cho left their tent to follow Tegana; this allowed the cameras to be moved to new positions. As with the previous episode, the sound

Above:
The TARDIS
prop on the
Plateau of
Pamir set



Above
Tegana reaches
the oasis, and
taunts the
thirsty Marco
Polo from afar.

effects used in studio included those of the horses whinnying, indicating to Polo the approaching storm. A wind machine was used for the sandstorm, over which was superimposed the film shot at Ealing; some musique concrete sound effects from Tristram Cary were also played in at this point. "They built a stage ramp about 10 feet and then put mattresses down below," recalled Zienia Merton in the fanzine *Mini-Mag* Issue 6. "They'd covered them with sawdust and put on a wind machine and I was just blinded. I jumped down and my eyes were just covered in sawdust and I remember whispering to Carole, 'I can't see!' and she replied to hang onto her and we just charged across the stage to make our entrance... I lost my shoes and tore my dress and it was a wonder I arrived in one piece in front of the actor who I had to deliver my lines to and that was it. I carried on not knowing where I was, until it came to the break and then they got the hose and [the nurse] washed my eyes out." Waris was less than convinced of the effectiveness of the superimposed material on the sandstorm, commenting on the 1989 documentary *Cult People*, "The result was it looked like everyone's aerials had blown over."

The second recording break came after Tegana emerged from the tent and looked at the phial. This allowed costume changes for Ford and Merton. The third was after the film of the water spilling from the gourds and allowed for camera movements, while the fourth – after Marco refused to let Tegana ride to Lop – was for costume and make-up changes. The closing caption, which read 'Next Episode: *The Cave of Five Hundred Eyes*', was superimposed after the fade to black of the cliffhanger of Tegana at the oasis. This was the working title for the next episode, but the title had been changed to *Five Hundred Eyes* on production documentation, including the camera script, prior to recording.

Apprehended

Rehearsals for *Five Hundred Eyes* took place at the Uxbridge Road Drill Hall from Monday 10 to 13 February. On Tuesday 11 and Wednesday 12 Indian dancer and actress Zohra Segal – who played the uncredited role of Ping-Cho's attendant in this and the two previous episodes – coached Zienia Merton for her Ala-eddin monologue. This sequence caused the rest of the cast to tease the young actress about her set piece, and towards the end of rehearsals it seemed that Hussein might drop this; Zienia, however, asked production assistant Penny Joy to keep the recital in. Some of the Doctor's lines at the oasis were dropped during rehearsals, removing the dismissal of Tegana as a savage and his comment that he has "many letters after his name". Another change was that Susan knew the origin of the word "assassin" in the script whereas on screen Ian had to explain this.

Five Hundred Eyes was recorded in Lime Grove, Studio D on Friday 14 February

A BBC photographer took publicity stills of William Hartnell and Zienia Merton during camera rehearsals from 5pm. Recording ran from 8.30pm to 9.45pm. The episode opened with a re-enactment of Tegana's scene at the oasis with the opening title captions superimposed over a shot of the well. A photocaption of the desert from Pinewood Studios was used to establish the side of the day wagon. The first recording break came after the establishing shot of the Tun-Huang way station, allowing the actors to change costumes. Merton delivered her monologue perfectly in one take, and so the scripted applause from the cast was quite genuine. After the recital scene came the second break, allowing Nesbitt to move to the outer chamber cave set. Mirrors were used to get certain camera angles around the passageway set in the cave structure as Barbara searched for Tegana. A third break was planned after a Mongol grabbed Barbara, allowing Derren Nesbitt to return to the way station and Jacqueline Hill to be tied up for the rest of the episode. The fourth break came after Chenchu's warning



to the Doctor, allowing Hartnell, Ford and Merton to reach the outer chamber set. The closing credits were superimposed over the wall mask – the eyes of which Susan claims she sees move – and faded to black.

After the weekend break, rehearsals resumed at the Drill Hall on Uxbridge Road for *The Wall of Lies* from Monday 17 to Thursday 20 February. Former designer John Crockett took over as director for this week and lighting supervisor John Treays left the series at his request to be replaced by Howard King. Born in Hampshire in 1918, Crockett studied painting at Goldsmiths College and focussed on theatre design. In 1944, he and his wife founded The Compass Players, writing and producing with them to 1951, after which he produced, directed and designed at numerous theatre companies. His first television work as a producer was *People of Nowhere* in April 1961, shortly after he appeared in the BBC TV play *The Little Key*. In 1962, he co-founded the Ikon Theatre Company in London, and had directed three editions of BBC TV's anthology *Suspense* in 1963 prior to directing *Doctor Who*.

Of the cast, John Crockett had previously directed Philip Voss in an edition of *Suspense* in 1963. On the last day of rehearsals, six minutes of extra scenes at the way station were inserted; this covered from the start of the Doctor heading off to the TARDIS away from Barbara, through a new dialogue scene between Ian and Polo and concluded with Polo having the travellers apprehended as they tried to leave in the ship. Originally to get

Connections: Home and away

► In the first episode

Susan comments that she and her grandfather have had "many homes in many places" when talking to Ping-Cho. She later compares the desert to the "metal seas of Venus" in *Rider from Shang-Tu*. Susan tells Ping-Cho that her home is "as far away as a night star".



Left
The Doctor and his companions are set to go on an expedition.





The travellers
feel the
heat in the
Gobi desert

rid of the guard on the ship, Susan took a flask of wine and offered the sentry a drink, proving by drinking first herself that there was nothing to be suspicious of. This distracted the guard to allow Susan's friends to cross the courtyard, but then the guard threw the empty flask down, with the noise alerting Tegana who grabbed Susan as she was about to enter the stables and held a knife to her throat.

The same day, the first *Radio Times* cover for the series appeared, which was a major coup for the team – but much to the dismay of most of the regular cast this featured William Hartnell with guest cast members Mark Eden and Derren Nesbitt

Russell was particularly unhappy with this. "It upset him very much. And I don't blame him," recalled Eden in *The Making of Marco Polo*.

Studio recording for *The Wall of Lies* took place at Lime Grove, Studio D, from 8.30pm to 9.45pm on Friday 21 February. The episode opened with a re-enactment of the reprise, with the opening captions super-imposed over the mask shot. The first recording break came after the shot of Tegana listening in on Polo, allowing the cast to change outfits and move to the tent set. The second break came after the scene between Ping-Chu and Susan in the tent where Susan promised to bid her friend

goodbye, and the third came after Polo's narration and before the travellers decided to escape from their tent. Stuntman Valentino Musetti played the dead sentry found by Ian, with the shot of him fading to black before the closing credits and captions.

On Sunday 23, William Russell complained to his agent, T Plunkett Green, about the trying time he was having on the series. His concern was that, as the second lead, he felt he was having to fight for his share of the story. He was displeased by the sudden rewrites on *The Wall of Lies*, and not being featured on the *Radio Times* cover.

Script situation

As rehearsals began for *Rider from Shang-Tu* at the Drill Hall, from Monday 24 to Thursday 27 February, John Crockett handed the serial back to Waris Hussein. Crockett was enthusiastic enough to submit a memo to David Whitaker on Wednesday 26 February suggesting other historical serials about the Peasant's Revolt, Viking raids in Britain, Bonnie Prince Charlie, Sir Francis Drake and the Armada, the colonisation undertaken by Sir Walter Raleigh, the days of the Globe Theatre, an Australian convict settlement, the Romans in Britain, Richard I at the Crusades, the downfall of Akhnaton, the Medicis of Florence, covered wagons, eighteenth/nineteenth-century Cornish smugglers and wreckers, and Boadicea.

During the week, Russell's agent informed head of serials, Donald Wilson, of the actor's grievances and Wilson spoke to Lambert; it was agreed that Russell, Hill and Ford all had grounds for complaint over the selection of photograph for the *Radio Times* cover. During rehearsals on Wednesday 26 and

Thursday 27, Lambert discussed the script situation with the regulars now that the series was guaranteed a full 52-week run and explained how there would now be more time to ensure that scripts were commissioned and ready well in advance, and not being rewritten at a late stage. On Friday 28, Wilson replied to T Plunkett Green to say that he himself had been unhappy with the selection of *Radio Times* cover image; shots of the four travellers had been taken on set but the ultimate choice had been that of the magazine. 'All we can do is protest after the event. This I am doing,' he wrote. Of future scripts he added, 'I assure you that I will, myself, be watching very carefully to make sure that neither William Russell's nor our own interests suffer from scripts which do not use his talents to the maximum.'

Publicity photographs were taken during camera rehearsals for *Rider from Shang-Tu* at Lime Grove, Studio D from 5pm onwards on Friday 28 February. The recording required the presence of a small monkey owned by the character of Kuju.

Below
Kuju, with
his naughty
monkey fleeces
Ping-Cho



Connections: Key facts

► In *Five Hundred Eyes*, the Doctor reveals that he has made a new key for the TARDIS overnight (presumably replacing Susan's key which had been destroyed in *The Mutants* (AKA *The Daleks*) [1963/4 - see Volume 1]). In *The Wall of Lies*, the Doctor warns Polo that the incorrect use of the TARDIS key in the lock would destroy the ship - which is consistent with Susan's claim in *The Mutants* that the lock has 20 incorrect combinations.



Marco and Tegana lock swords.

The untrained spider monkey hired for the instalment was less than popular with the cast and crew. "It was a nasty little thing peeing all over the place and biting anyone who came near it," recalled Ford in *The Making of Marco Polo*. "The wind machine started and the poor little thing got so panicked that it had a bowel movement all over the man's shoulder," remembered Hussein on *Cult People*, while Derren Nesbitt recalled in *Doctor Who Magazine* 320, "That monkey was so petrified that it escaped and went into the studio galleries, and had diarrhoea through the rest of the show... which was difficult to deal with!"

A lot of valuable studio time was wasted attempting to coax the animal down from the top of Studio D.

For the first time, extras were required to play more than one role per episode; Gordon Bremworth and Stanley Chen appeared first as Mongol bandits and then as travelling merchants. Valentino Musetti returned as a Mongol bandit and another stuntman, David Anderson who ran a martial arts school in Shepherd's Bush, featured as the caravan warrior who was knocked out by Ian. A publicity photographer attended studio for the final camera rehearsal.

Before the main recording, which ran from 8.30pm to 9.45pm, a brief scene in the TARDIS of the Doctor, Ian and Barbara waiting for Susan was recorded to avoid later taping breaks during the scenes at the climax as the travellers attempted to escape; this was a minimal set comprising the console, a wall panel

and the illuminated wall section. The main recording began with a film reprise of Ian finding the dead guard, with the episode captions superimposed over a shot of a sword in Acomat's hand. Following the fight with the bandits, a recording break was scheduled for camera moves. A second break was scheduled after the establishing shot of Cheng-Ting's courtyard, allowing the cast to move from the tent and change costumes where necessary, and the third came after the scene where Ping-Cho gave Susan the key, allowing for further camera moves. The episode ended with Tegana grabbing Susan, fading to black and the captions rolling; it was apparently from this episode onwards that the closing credits were centred rather than left-justified as in previous instalments.

During rehearsals for *Mighty Kublai Khan* at the Drill Hall from Monday 2 to Thursday 5 March, a photocall was held by BBC publicity for Jacqueline Hill. Several new speeches were added to the conversation between Marco and Ian shortly before recording, notably about the tales of burning coal and flying fish which





Above
Kublai Khan
holds court

allow Polo to believe that the TARDIS travels in time

Recording for *Mighty Kublai Khan* took place at Lime Grove, Studio D. By now, paperwork on the serial was referring to it by the title *Marco Polo*. During camera rehearsals at 10.55am, Mark Eden's right hand was accidentally lacerated by a dagger waved about by Derren Nesbitt. A *Radio Times* photocall was held during the afternoon tea break.

Old Chinese props

At the start of the evening's recording, which ran from 8.30pm to 9.30pm, the end of *Rider from Shang-Tu* was re-recorded for insertion into the earlier recording, comprising purely the last camera shot and the closing credits. Although the camera script indicated that a filmed reprise was to be used to start the episode, it seems more likely that the scene was re-enacted by Carole Ann

Ford and Derren Nesbitt, after which the episode's captions were superimposed over the TARDIS' door. The first break was after Polo stated that the party rode for Shang-Tu at dawn, allowing the cast time to change and move to the next way inn set. The second break – for re-lighting of the sets from night to day – came after Ping-Cho slipped away from Susan's room. The third tape stop was scheduled after Kuiju tricked Ping-Cho out of her money to allow the second inn to be reset for the next scene with Wang-Lo. A fourth break for camera moves came after Ian and Ping Cho prepared to set out for Karakorum. The main set piece of the episode was the throne room at Shang-Tu for which Barry Newbery had designed the paintings and hired Chinese props dating back to the early 1900s from Old Times props house. However, for the start of this sequence, one of the cameras crashed into one of the columns on the elaborate set and threatened to bring the whole arrangement

MARCO POLO



Above:
Susan and
Barbara enjoy
Asian culture

down; the column swung – secured at the top – on the spot without causing further damage. The final break came before the last scene, to allow cameras to move to the small clearing set. The Next Episode caption was superimposed over a shot of Tegana confronting Ian.

Rehearsals took place for the final episode, *Assassin at Peking* at the Drill Hall from Monday 9 to Thursday 12 March. On Friday 6, the final TARDIS scene had been extended, with the Doctor explaining how – since the TARDIS was on Earth – he aimed to move forward in time only to get Ian and Barbara home. “Don’t go. Stay with us,” pleaded Susan, while the Doctor commented “You may never get another chance like this. On this occasion I can achieve homecoming. Well, what is it to be?”

“I think *Marco Polo* was the first time that William Hartnell got to grips with *Doctor Who*,” recalled John Lucarotti in *Doctor Who Magazine* 124, “I think he was uncomfortable coping with machines and robots – he couldn’t really ‘find’ the Doctor. He needed *human* rapport, and

he really found his stride in *Marco Polo*. It was all such a happy time. Bill and I were good friends. I remember him as irascible, with a pungent sense of humour.” William Hartnell’s widow, Heather, later commented in *Doctor Who Magazine* 83, “*Marco Polo* was one of Bill’s favourite *Doctor Who* serials.”

The serial’s concluding episode, *Assassin at Peking*, was recorded at Lime Grove, Studio D on Friday 13 March and proved to be problematical. There was a late start due to storage problems and a lift needed to move a camera dolly breaking down. There were also 15 minutes’ delay when the studio fireman was concerned by equipment on the gangways. Stuntmen David Anderson and Roy Vincent were hired as a soldier (tripped by the Doctor and Ian) and a courtier respectively, and an exotic bird was used in the court scenes. Publicity shots for the episodes were taken between 5pm and 7pm.

Recording was scheduled to take place, as usual, between 8.30pm and 9.45pm. The episode began with a shortened

film reprise, the opening captions superimposed over a close-up of Tegana. The first of the nine scheduled tape breaks came after the establishing shot of the backgammon game at the start of the second scene. Camera moves were scheduled after the scene where the Doctor revealed that he had gambled away the TARDIS, and after the scene with Ian, Polo and Ping-Cho in the antechamber, a third break allowed the TARDIS to be set into the throne room, with a fourth after the shot of the defeated Polo in the cloisters, and a fifth after Polo told Tegana how he had underestimated him.

Taken ill

Further breaks allowed the cameras to be repositioned either side of a brief corridor scene of the regulars, allowing the quartet to move from the ante-room to the corridor, and then to another section of corridor. Another break came before the main throne room scene prior to the filmed swordfight. The final recording break came after the film of the TARDIS departing, so that the police box could be removed from the set and the control console for the ship set in for the final shot of the serial. As Polo speculated on where the travellers had gone, the

image of Eden was faded to a caption slide showing a galaxy of stars, with a shot of the travellers standing around the TARDIS console (on a black drape set) superimposed over it. The control panel faded down, and the caption slide – ‘Next Episode: *The Sea of Death*’ – and the roller captions were then superimposed. Recording overran and wrapped at 9.57pm. A wrap party was then held for the cast and crew. By this time, John Lucarotti had been taken ill, and was already working on a new storyline, concerning the Aztecs (later to become *The Aztecs* [1964 – see page 126]), which had been given the go-ahead in early February.

Mervyn Pinfield detailed the circumstances causing the overrun in studio for Donald Wilson on Wednesday 18 March, noting that a lot of equipment seemed to be permanently stored in the already-cluttered Studio D. On Tuesday 24, Donald Wilson wrote to Verity Lambert about the delays in studio and noted that under most circumstances, a production assistant and the studio fireman would have come to a suitable compromise regarding the gangway issue. However, he also stressed that to avoid the situation in future, sets should be erected only within the marked areas. ■

PRODUCTION

Mon 13 Jan 64 Ealing Film Studios

Stage 3B: Sandstorm, water dropping on sand. Bamboo sticks exploding. Water on pane. Desert panorama.

Tue 14 Jan 64 Ealing Film Studios Stage 3B: Horse-drawn wagon.

Wed 15 Jan 64 Ealing Film Studios Stage 3B: Throne Room [Sword fight].

Thu 16 Jan 64 Ealing Film Studios Stage 3B: Throne Room [Sword fight/

TARDIS disappearing], Desert [Tegana on ridge], Parchment Map. Tent on Plateau. Tent in desert, Tents in forest, Mountain vista. Bamboo forest, Goldfish in pool.

Fri 17 Jan 64 Ealing Film Studios Stage 3B: Film inserts.

Fri 31 Jan 64 Lime Grove Studio D: *The Roof of the World*.

Fri 7 Feb 64 Lime Grove Studio D: *The Singing Sands*.

Fri 14 Feb 64 Lime Grove Studio D: *Five Hundred Eyes*.

Fri 21 Feb 64 Lime Grove Studio D: *The Wail of Lies*.

Fri 28 Feb 64 Lime Grove Studio D: *Rider from Shang-Tu*.

Fri 6 Mar 64 Lime Grove Studio D: *Mighty Kubla Khan* and remount of final scene of *Rider from Shang-Tu*.

Fri 13 Mar 64 Lime Grove Studio D: *Assassin at Peking*.



Post-production

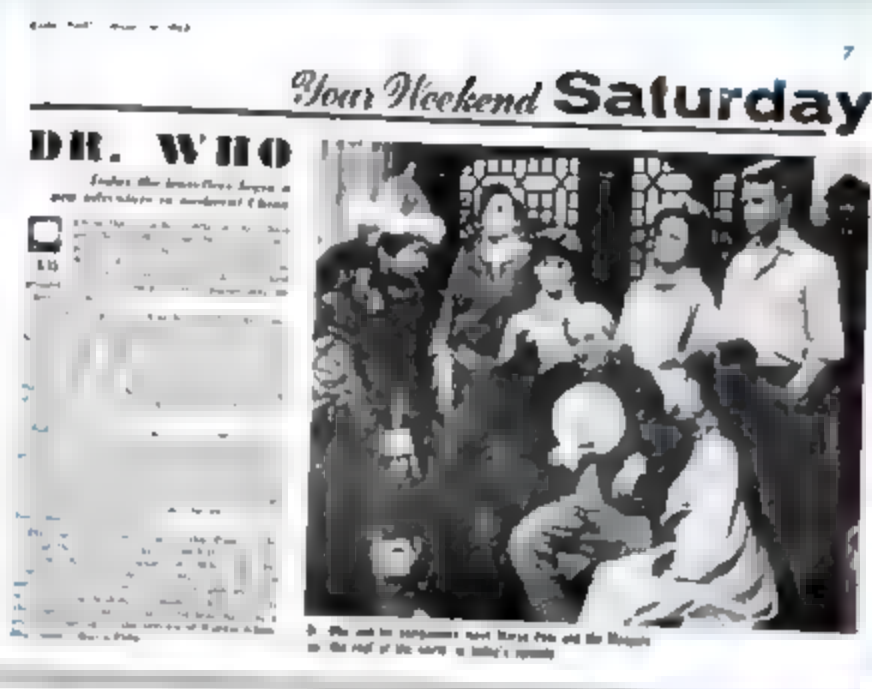
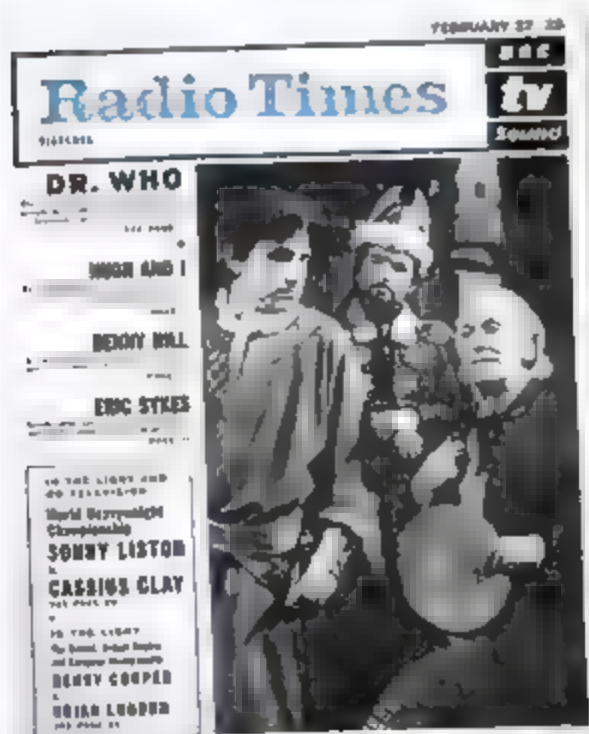
Above
The Doctor and
his party are
apprehended
by Tegana and
his men

To bring *The Wall of Lies* down to the required length, a section of dialogue was edited from the start of the tent scene where the Doctor discussed his progress on the TARDIS circuit. The Doctor was sitting on a stool with Barbara on the floor and Ian standing when Tegana entered. "We leave when Marco Polo has finished writing in his journal," announced the warlord. "We're ready when he is," replied Ian as Tegana walked out. "How I hate that man," said Barbara, with Ian agreeing. "It's his arrogance that gets my goat." "He despises every one of us," added Barbara, to which the Doctor

commented. "Uncouth barbarian." "Most of all he despises the man whose friend he's supposed to be," observed Ian. "I won't waste my sympathy on Polo," retorted the Doctor. "He deserves all he gets." "I'd still like to know what Tegana told him at Tun-Huang," pondered Barbara. "I know I was captured because I followed him to the cave. I know I was." "There's no question about that my dear," agreed the Doctor. "No doubt at all. The man's a villain." "Yet look how he gets away with it," said Ian. "I wonder what he's up to." "Oh for heaven's sake Carterford, let's not become involved in that," said the Doctor as he began to discuss the circuit. ■

Publicity

- Friday 14 February saw a *Blue Peter* item recorded for broadcast on Monday 17; Christopher Trace and Valerie Singleton showcased "two jolly good models of Daleks" made by viewers Charles Cresswell and Robert Barton, with Chris declaring, "I think they deserve *Blue Peter* badges."
- *The Roof of the World* was covered by the February 1964 edition of the BBC in-house magazine *Ariel*
- On Thursday 20 February, *Doctor Who* gained its first *Radio Times* cover showing Polo, Tegana and the Doctor on the set of the first episode. There was also a half-page introduction to the new story with a photograph of the travellers, TARDIS and caravan crew at the way station; this referred to the preceding two serials and outlined the new situation which the TARDIS had taken the Doctor and his companions



to. The cast listing emphasised that the serial was 'introducing Zienia Merton' and introduced a regular teaser line under the cast and credits (these would sometimes vary between different regional issues)

- Considering the importance of imaginative television for children in *The Guardian* on Thursday 20 February, Mary Crozier wrote, 'There is the amazing *Dr Who* on Saturdays and I find *Dr Who* fascinating, but this is a new sci-fi thriller.' Promoting the start of *Marco Polo* on Saturday 22, the *Daily Mirror* ran a photo item entitled *Guess Who...* showing Carole Ann Ford with her three-year-old daughter Miranda, of whom the actress explained, "She was scared the first week - but only because I looked worried and unhappy. Now I act out the whole story beforehand - and everything's fine." The same day in the *Daily Express*, comic writer Sydney Jordan commented that 'the popularity of *Dr Who*'s Daleks is undeniable'.

This page:
Radio Times
publicity for
Marco Polo

Broadcast

▶ The ratings for the serial remained strong, as did the Audience Appreciation Index, in the face of both reruns of historical swashbucklers such as *The Buccaneers* (ATV, Westward) and *The Adventures of Robin Hood* (Southern), as well as *The Bugs Bunny Show* (ABC). A special Beatles programme, *The Beatles are Back*, covered the return of the band from their USA tour and was taken by most ITV regions on Saturday 29 February in opposition to *The Singing Sands*. Most ITV regions reverted to their original shows from Saturday 7 March.

▶ At the BBC Programme Review Board on Wednesday 26 February, it was noted that there were 'several appreciative notes on *Dr Who*'

▶ The first backlash against *Doctor Who* came in the *Radio Times* letters of Thursday 27 February when sixth-former Lillian Roberts of Chorley said that Miss Harris of Leeds "needs her head examining... after *Steptoe* it is the funniest programme on television. The 'Daleks' were hilarious... even the acting is 'hammy'." In the *Television Mail* on Friday 28 February, the reviewer 'Cyclops' noted that *Doctor Who* was "an undoubted winner which, to use a familiar quotation, keeps children from their play and old men from their chimney corner".

▶ Weeks after their demise, the Daleks still proved popular enough for presenter Chris Trace to show youngsters how to build their own

Below
Marco Polo is adamant that the Doctor be denied access to the TARDIS



versions which they could get into on the *Blue Peter* edition of Monday 9 March (pre-recorded on Friday 6) using a cardboard box, some egg or fruit crates, some card, a plastic fruit bowl, some ping-pong balls and a plunger – with the instructions outlined for Trace by Dalek designer Raymond Cusick himself, to a budget of 10s6d; this programme also depicted the real Daleks in a one-minute extract from the episode *The Ambush* and Trace's comments about the designs earned Cusick a coveted golden *Blue Peter* badge. Meanwhile, Ms Roberts' earlier comments in *Radio Times* were refuted in the edition of Thursday 12 March when Jean Glazebrook of Cornwall said that Lillian Roberts "needs her head examining" as her family felt *Doctor Who* was "a very clever programme" and thoroughly enjoyed it

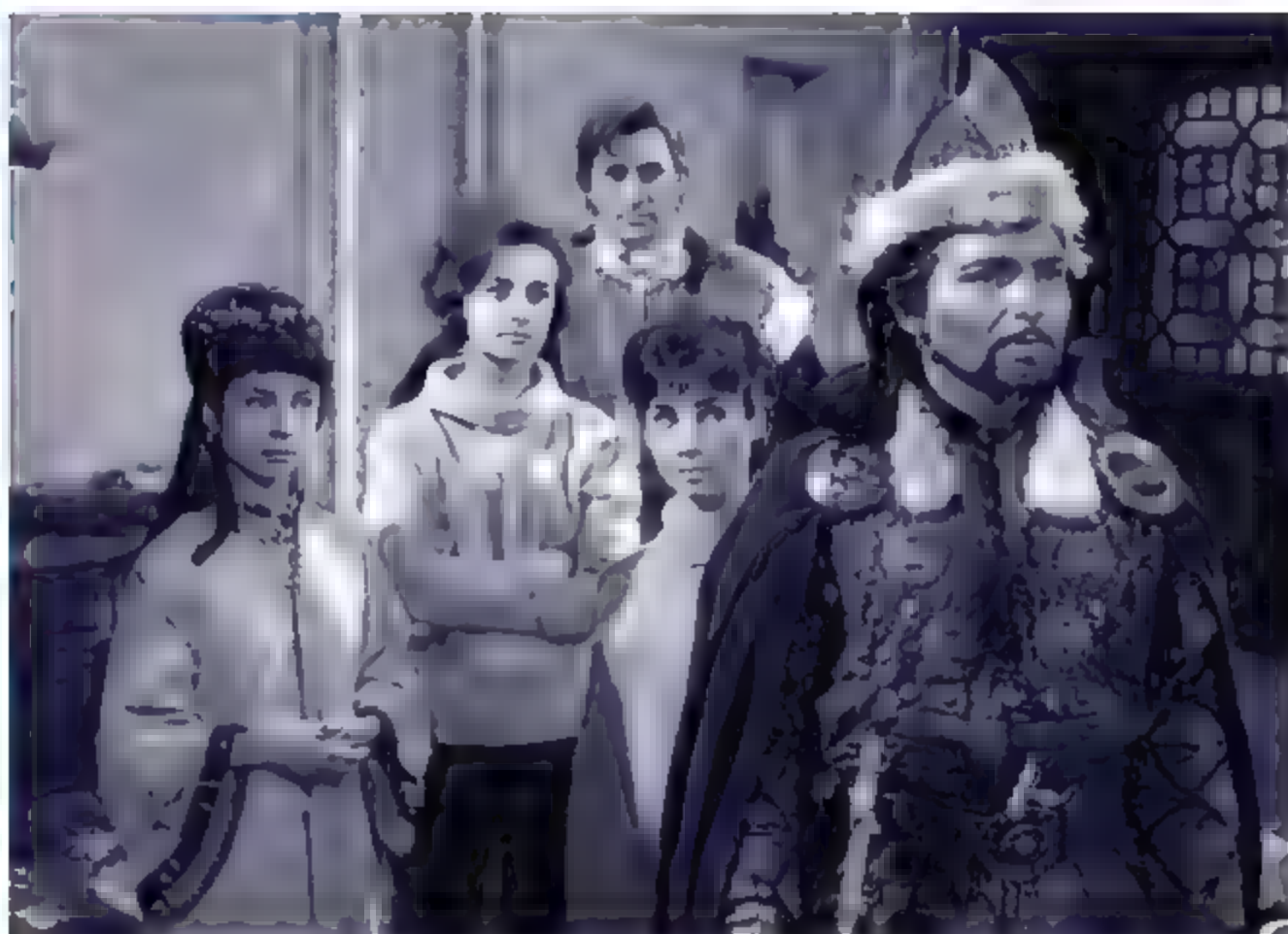
- Also on Thursday 12, the first departure from *Doctor Who*'s regular cast was announced. A profile of Carole Ann Ford by *Television Today* revealed that 'there is obviously a danger in becoming too closely identified with a character in a television serial, particularly when that character is a child. Miss Ford recognises this, and much as she enjoys the variety which the serial offers, she will leave the cast in October, when her year's contract expires
- On Friday 13 March, the *Daily Mail* revealed that there was to be another Dalek story in an early piece of advance publicity for the series, with the similar piece *It's those Daleks again*



by request in the *Daily Express*. Having spoken to Jack Bell of the *Daily Mirror* on the evening of Thursday 12, Verity Lambert was quoted in the *Mirror*'s piece *Coming Back – The Daleks!* as saying, "We had no intention of doing so originally, but in the view of this large demand we have changed our minds. It will take several months before we can get the scripts written to bring them back into the serial."

Above:
The Doctor
lights the way

- At the Programme Review Board on Wednesday 18 March, it was noted that 'there had also been some good publicity for *Dr Who* based



Right:
Everyone
envied
Tegana's hat

on the Daleks and an outstanding photograph of Carole Ann Ford in the *Sunday Mirror*

- ▶ On Friday 20 March, a columnist on *Universe* reported on an 11-year-old watching the series, noting that 'though he liked adventures in the past, like this, and thought *Marco Polo* terrific, he really preferred the future
- ▶ On Friday 20 March, Verity Lambert's team was informed that they had succeeded in getting a new timeslot for *Doctor Who*, the show moving to 5.30pm with *Mighty Kublai Khan* on Saturday 28; further editions of *The Telegoons* were now scheduled at 5.15pm, with *Doctor Who* still followed at 5.55pm by *Juke Box Jury*. This time shift meant that *Doctor Who* was now

overlapping the second half of the different shows in ITV's 5.15pm slot, the ITN News at 5.45pm and the first five minutes of the popular networked music show *Thank Your Lucky Stars* at 5.50pm. The transmission of *Assassin at Peking* also saw *Doctor Who* enter the region TAM (Television Audience Measurement) charts for the first time, ranking ninth in the Tyne Tees region

- ▶ A syndicated interview with John Lucarotti conducted by Elsie M Smith appeared in a variety of local newspapers from around Saturday 21 March, with the writer commenting that he was working on a story about the Aztecs which would appear in a few weeks' time. It was noted that a school teacher had told Carole Ann Ford that he was worried when one of his class

told him that *Doctor Who* was covering Marco Polo... but was delighted to discover when he tuned in that it was all historically correct

- ▶ Philip Purser reviewed the serial in the *Sunday Telegraph* on 1 April, noting that Marco was 'impersonated with sartorial dash by Mark Eden' but that the characters 'all could have come from [the magazine] *Modern Boy*, somewhere around 1935. Only the bejeaned Susan is a purely contemporary figure. The hero's girl Barbara, I'm afraid, will have been written off by now as a persistent drip.'



- ▶ On Friday 3 April, *BBC South Today* featured Valerie Pitts' live two-minute report on the loan of a BBC Dalek to open a Fareham Easter Market; the Dalek appeared in studio with 13-year-old schoolgirl Anne Mullens who explained that she had wanted something "out of this world" to open the event and had sent an invitation to the BBC. This event at the New Foresters' Hall to raise funds for the British Empire Cancer Campaign was covered in John Sandford's article *A Dalek comes to earth – for a fete in the Daily Mirror* on Saturday 4

- ▶ Saturday 4 April saw a *Doctor Who* sketch in *Big Night Out*, an ABC variety show hosted by Mike and Bernie Winters. Entitled *Doctor Shmoo*, this featured two Daleks along with Bernie as Dr Shmoo and Mike as Ian in an item which opened the show with the TARDIS exploding and Dr Shmoo's clothes falling off. This aired in London via Associated Rediffusion on Monday 6 April

- ▶ The serial attracted attention from two sources for further development. In July 1964 the Walt Disney film company made an approach for the film rights to *Marco Polo*. During June, Young World Publications were interested in publishing a comic adaptation for their *Super Mag* series sometime afterwards, but were turned down – the *Doctor Who* comic rights having gone to the Express group for use in *TV Comic*

- ▶ Following the broadcast of *The Singing Sands* on Saturday 29 February, Mark

Left:
Ping-Cho is to
be the bride of
a 75 year old
man



Above
"Hmm? You've wiped a seven episodes, dear boy? Well, I'm off."

Eden received a letter from a child warning him about Tegana's treachery at the oasis! 'Dear Marco Polo. Don't drink the water in the well. Tegana has poisoned it.'

- ▶ The serial was sold widely overseas as part of the second batch of 13 16mm film recordings; payments were logged under the title *Dr Who and a Journey to Cathay* while the publicity material for the serial bore no name at all. By the end of 1972, the serial was no longer available and the prints had been junked, although by 1974

BBC Enterprises referred to the serial as *Marco Polo Territories* that the serial was sold to included Australia, Canada, Singapore, Malta, Nigeria, Uganda, Ghana, Hong Kong, Thailand, and Sierra Leone

- ▶ The serial had also been offered to Germany and the USA by July 1965. Spanish prints were purchased by Radio Caracas Television of Venezuela on 18 January 1967 after which the order was cancelled when the series was not dubbed, and two undubbed episodes were sent to National Iranian Television & Radio (NIRTV) from New Zealand in October 1967
- ▶ The 405-line videotapes of all seven episodes were cleared for wiping and subsequently erased on Thursday 17 August 1967. By 1972, BBC Enterprises had also junked its film recordings. Consequently, no copies of the episodes are known to exist. John Cura took telesnaps of all seven episodes, and these are known to exist for all bar *The Wall of Lies* along with an additional eight off-screen shots taken in Australia from *Assassin at Peking*. The soundtrack of the serial was recorded off-air

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING - HARTPOUS	APPRECIATION INDEX
The Roof of the World	Saturday 22 February 1964	5.15pm-5.40pm	BBC TV	24'12"	9.4M (33rd)	53
The Singing Sands	Saturday 29 February 1964	5.15pm-5.40pm	BBC TV	26'34"	9.4M (33rd)	52
Five Hundred Eyes	Saturday 7 March 1964	5.15pm-5.40pm	BBC TV	22'20"	9.4M (34th)	52
The Wall of Lies	Saturday 14 March 1964	5.15pm-5.40pm	BBC TV	24'28"	9.9M (31st)	50
Rider from Shang-Tu	Saturday 21 March 1964	5.15pm-5.40pm	BBC TV	23'26"	9.4M (37th)	59
Mighty Kublai Khan	Saturday 28 March 1964	5.30pm-5.55pm	BBC TV	25'36"	8.4M (49th)	59
Assassin at Peking	Saturday 4 April 1964	5.30pm-5.55pm	BBC TV	24'48"	10.4M (22nd)	59

Merchandise

John Lucarotti novelised his scripts in a slightly abridged form as *Doctor Who – Marco Polo*; his dedication read ‘In fond memory of the Inimitable Original, William ‘Bill’ Hartnell’ WH Allen issued the hardback edition in December 1984, with the Target paperback book number 94 following in April 1985 – the cover painting was by David McAllister. In late 1985 the book formed part of *The Eighth Doctor Who Gift Set*.

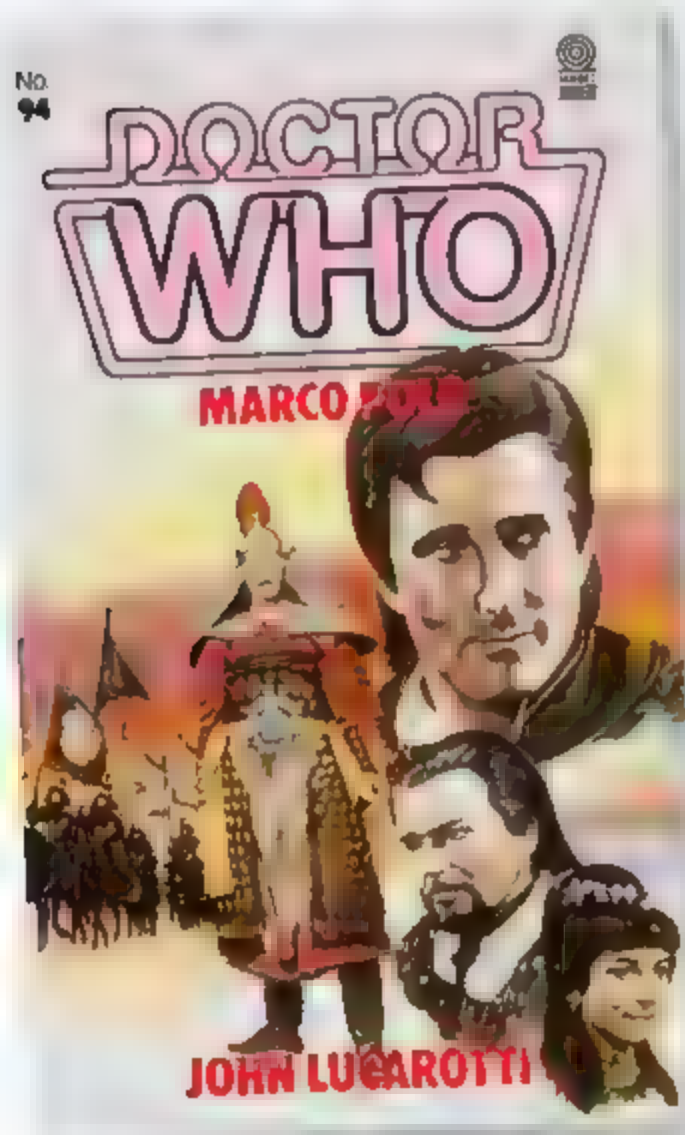
The soundtrack *Doctor Who Marco Polo*, was released by BBC Worldwide in November 2003. The triple-CD set featured a cover by Max Ellis. It was narrated by William Russell. The first disc

also contained MP3 files of the episodes without narration. The set also featured a fold-out map of Polo's journey. This was included with PDFs of the camera scripts in *Doctor Who: The Lost TV Episodes: Collection One* released by AudioGO in August 2010.

A condensed, 30-minute reconstruction of *Marco Polo*, using the off-air soundtrack recording, off-air ‘telesnaps’ and photographs, was included in the DVD release of *Inside the Spaceship* (under the title *The Edge of Destruction*, as part of the three-disc DVD set, *The Beginning*. ■



Above: BBC soundtrack CD box set for *Marco Polo*.



Left and below: DVD extra reconstruction of the story.



Far left: Target novelisation, with a cover painting by David McAllister.

Cast and credits

CAST

William Hartnell	Dr Who
William Russell	an Chesterton
Jacqueline Hill	Barbara Wright
	and
Carole Ann Ford	Susan Foreman
	with
Mark Eden	Marco Polo
Derren Nesbitt	Tegana
	and introducing
Zienia Merton	Ping Cho
	with
Leslie Bates	Man at Lop [1]
Jimmy Gardner	Chenchu [3-4]
Charles Wade	Maik [3]
Philip Voss	Acomat [3-5]
Michael Guest	Mongo Band ts [5]
Paul Carson	Ling Tao [5-7]
Gabor Baraker	Wang Lo [5-6]
Tutte Lemkow	Kuqu [5-7]
Peter Lawrence	Vzier [6-7]
Martin Miller	Kuba Khan [6-7]
Basil Tang	Office Foreman [6]
Claire Davenport	Empress [7]

Below:
There is
disagreement
between the
time travellers
and Marco Polo.



UNCREATED

John Lee, Roy Vincente, Ronald Chee, Carlton Ngui, Clem Choy, Bill Brandon	Mongol an Warriors
Zohra Segal	Attendant on Ping-Cho
John Woodcock	Double for Marco Polo's hand
Violet Leon	Chinese Lady of Quality
Suk Hee S' Hng	Chinese Woman Attendant
O Ikeda Yeng, John Lee, Arnold Lee	Mongolian Warriors/Double for Man at Lop
Clem Choy, Irene Ho, Peggy Sirr	Chinese Villagers (at Tun-Huang)
Eton Fing-On, Aman Tokyo	Mongo Caravan Porters
Gordon Bremworth, Leslie Bates, Roy Vincente, Santos Wong	Mongo Band ts
Henry Loy, Maung Hlashwe, LL Lim, Boon Wan Lee	Caravan Bearers
Ying Win	Servant at Way Inn
Valentino Musetti	Sentry
Leslie Bates, Philip Lee, David Brewster, Valentino Musetti, Gordon Bremworth, Stanley Chen	Mongol Band ts (in forest)
Clem Choy, LL Lim, Aman Tokyo	Attendants at Wang-Lo's Inn
Gordon Bremworth, Stanley Chen	Travelling Merchants
Kay Fong	Noblewoman
David Anderson	Caravan Warrior
O Ikeda	Attendant at 2nd Way Inn
John Lee, Clem Choy	Litter Bearers
Robert Chow, Lloyd Lam	Traveling Gentlemen
Peggy Sirr, Violet Leon	Traveling Ladies
Aman Tokyo, O Ikeda, Ying Wiu, Maung Hlashwe, Robert Chow, Lloyd Lam	Noblemen at Court
John Lee, Clem Choy, Philip Lee, Santos Wong, Ronald Chee	Palace Guards
Peggy Sirr, Violet Leon, Kay Fong	Court Ladies

Roy Vincente, Henry Loy Male Courtiers
Harry Dillon Sp. ttoon Bearer to the Khan
Gordon Bremworth, Carlton Ngui

..... Palace Guards

Iris Loy, Suk Hee S'Hng Court Ladies
WA Scully, Eton F'Ong, Basil Tang

..... Male Courtiers

Clem Choy, David Anderson Soldiers
Doreen Tang, Suchin

..... Attendants to the Empress

CREDITS

Written by John Lucarott
 Sword Fight arranged by Derek Ware [7]
 Title Music by Ron Crauer
 with the BBC Radiophonic Workshop
 Incidental Music by Tristram Cary
 Costume Supervised by Daphne Dare
 Make-up Supervised by Ann Ferriggi
 Story Editor: David Whitaker
 Designer: Barry Newbery
 Associate Producer: Mervyn Pinfield
 Producer: Verity Lambert
 Directed by Waris Hussein [1-3, 5-7]
 John Crockett [4]
 BBC TV

Credited on 7 only

Profile

JOHN LUCAROTTI

Writer

John Vincent Lucarotti's Italian sculptor grandfather arrived in England from Borgo a Mozzano, a small town near Tuscany. Lucarotti's father Umberto was a soldier based at Aldershot barracks and had married English girl Helen Stark. So Lucarotti was born 20 May 1926 in Hartley Wintney, near both Aldershot and Farnborough airfields.

The air and sea were lifelong fascinations for Lucarotti, who saw wartime service as a pilot in the Royal Navy and remained there, based in Portsmouth for nine years. Marrying 18-year-old Fareham girl Lorna Blaney in autumn 1950, they left Lee on Solent for Canada in 1951, where Lucarotti worked as an aircraft engineer for Imperial Oil.

Settling in Toronto, Lucarotti took Canadian citizenship in 1956. For a time he was a door-to-door encyclopedia

Below: John Lucarotti wrote for *The Troubadours* in 1966.



salesman but resigned as he couldn't bear selling people something they didn't want.

He began writing freelance for both radio and TV for the Canadian Broadcasting Corporation in 1954. Over 200 scripts included a radio series of *Robin Hood* and an 18-part serial *The Three Journeys of Marco Polo* (1955). TV single plays included *Playbill*, *The Window* (1954) and *The Rock* (1954), *Folio: The Sailor and the Lady* (1957) and CBC Theatre murder mystery *After the Fact* (1958). He wrote for religious series *Heritage*, while children's Western *Radisson* (1957/8) aired overseas as *Tomahawk*.

CBC's supervisor of drama from 1954-8 was Sydney Newman and when Lucarotti returned to the UK in the early 1960s he found work with Newman, now head of drama at ABC.

For ABC Lucarotti wrote six episodes of *The Avengers* between 1961-5, children's adventure serials *City Beneath the Sea* (1962) and *Secret Beneath the Sea* (1963), science-fiction serial *Dimensions of Fear* (1963) and

crime series *The Protectors* (1964)

Elsewhere he wrote a play for ATV's Drama 62 strand, *The Key* (shown 28 January 1962) and for ATV crime series *Ghost Squad* (1963).

Given *Doctor Who* was Sydney Newman's baby, perhaps inevitably Lucarotti's first BBC credits all came here. He wrote *Marco Polo* while living in Majorca and had returned to England by the time of *The Aztecs* [1964 - see page 126]. Later commissioned by Dennis Spooner to develop a script about Viking explorer Erik the Red, this was scrapped by the new production team of John Wiles and Donald Tosh. Lucarotti was very unhappy with the interference of Tosh on its replacement *The Massacre of St Bartholomew's Eve* [1966 - see Volume 7]

Lucarotti wrote *Thirty-Minute Theatre* play *It's On You, John* (24 April 1968) and occasional episodes of *Dr Finlay's Casebook* (1965), *The Man in Room 17* (1965/6), *United!* (1966), *The Borderers* (1969), *The Expert* (1969) and *Joe 90* (1969).

He wrote an episode of BBC oil company drama *Mogul* in 1965, soon retooled as *The Troubleshooters* in 1966. It was a perfect fit for Lucarotti, given his time in the North American oil industry, and he became chief writer, providing 31 episodes by 1971

Lucarotti ended the 1960s by marrying second wife, restaurateur Rose-Marie 'Rolli' Sandy in 1969 and gaining a daughter, Chariann

1970s credits came on *Paul Temple* (1971), *Brett* (1971), *Love Story* (1973), *New Scotland Yard* (1973), *Crown Court* (1974) and *The Onedin Line* (1974 and 1978)

He returned to science-fiction with two episodes apiece of Barry Letts and Terrance Dicks' *Moonbase 3* (1973) and Anglo-German film series *Star Maidens* (1976)

He submitted a whimsical 1974 *Doctor Who* storyline about a space ark. At the



time, Lucarotti, a keen sailor and scuba diver, was sailing the Mediterranean in a catamaran, with a base in Corsica, and there was no option but for Robert Holmes to provide a ground-up rewrite as *The Ark in Space* [1975 - see Volume 22]

Lucarotti indulged his penchant for historical adventure in a BBC Sunday classic serial adaptation of *Treasure Island* (1977) and in two costume serials for ITV's Southern Television; *Operation Patch* (1976), about an assassination attempt on Admiral Nelson, and *The Ravelled Thread* (1980). Lucarotti provided historicals for HTV's time-travelling children's serial *Into the Labyrinth* (1981), featuring the Siege of Malta and Davey Crockett

He returned to *Doctor Who* with novelisations of *The Aztecs* (1984), *Marco Polo* (1985) and a greatly revised *The Massacre* (1987). He wrote the first *Brief Encounter* short story for *Doctor Who Magazine* in November 1990, in which he himself met the First Doctor

In later life he and Rolli ran a restaurant in London. His final broadcast credit *Post Captain at Quebec* (1990) was a radio play about the young Horatio Nelson. Lucarotti died of spinal cancer on 20 November 1994 in Paris. ■

Above: Lucarotti also wrote the *Doctor Who* story *The Massacre of St Bartholomew's Eve*



THE KEYS OF MARINUS

► STORY 5

The TARDIS lands on the planet Marinus, on an island surrounded by a sea of acid. The travellers are compelled to find the keys to the Conscience of Marinus which have been hidden from the evil Yartek and his Voord warriors.



THE KEYS OF MARINUS

STORY 5

'THE VOORD, INTERESTING
IN THEIR OWN WAY,
WEREN'T A MERCHANDISING GOLDMINE.'

Introduction

There's no way of knowing for sure, but it seems reasonable to argue that the Daleks gave *Doctor Who* the boost it needed to become a long-term concern. In those early days, however, there must have been the hope that the success the series had achieved with the Daleks could be repeated with other creations. *The Keys of Marinus* tested the water. There were newspaper stories introducing a new alien race – the Voord – and they were included, optimistically, in various licensed products released at the time.

Of course, these new creatures – like malnourished, rubber-clad Teletubbies – didn't make the same impact as the Daleks. Part of the reason why they failed to grab the viewers' attention is their limited involvement in the story. Likewise, the skittering ant-like Zarbi didn't inspire a return to the planet Vortis. *The Web Planet* [1965 – see Volume 4] received impressive viewing figures, but the Zarbi were not sufficiently threatening or proactive. And



it's difficult to see how the creators of the Quarks could imagine that the robots' part in *The Dominators* [1968 – see Volume 12] could have triggered Quark-mania.

There have, of course, been other successes: Cybermen, Sontarans and Silurians; the Yeti, Autons and Ice Warriors; and more recently the Weeping Angels. Their success lies in there being something uniquely interesting about these monsters. Although, naturally, it does help if they have a striking appearance and a scary voice.

The Keys of Marinus' writer, Terry Nation would, after this, mainly focus on telling stories about his Daleks. But even if the Voord, interesting in their own way, weren't a merchandising goldmine, the story itself has a lot to recommend it.

It's a quest story that takes us, week-by-week, to different locations and situations. It's a story that doesn't stay still, shifting from science-fiction to horror and ending with a courtroom drama. Nation would use this budget-busting formula in later stories. *The Chase* [1965 – see Volume 5] took in the planets Aridius and Mechanus, as well as visits to the Empire State Building, the Mary Celeste and an old haunted house. *The Daleks' Master Plan* [1965/6 – see Volume 6] went to the planets Kembel, Desperus, Mira and Tigus, as well as ancient Egypt and Liverpool. Other writers spent the 1978/9 series [see Volumes 28-30] on another quest to gather up a bunch of lost keys.

The Keys of Marinus might not have quite the same clout as the first Dalek story, but it was still brimming with formative innovations. ■

Left:
The Web Planet's Zarbi are not particularly threatening.

THE SEA OF DEATH

The TARDIS materialises on an island dominated by a vast pyramid [1] The Doctor, Ian, Barbara and Susan emerge to find that the beach consists of glass rather than sand. Susan accidentally drops one of her shoes into a tidal pool and it dissolves. The sea is acid!

A sinister rubber-suited creature attempts to enter the TARDIS, but slips away as Susan approaches. Meanwhile, the Doctor, Ian and Barbara discover some empty one-man submarines. [2]

Susan leaves the TARDIS and follows some footprints to the pyramid. The Doctor, Ian and Barbara split up to search for her

Part of the pyramid opens up and first Susan and then the Doctor fall inside Susan finds herself in a dark passage where she encounters a robed figure. She is grabbed by one of the rubber-suited creatures [3] but the robed figure saves her

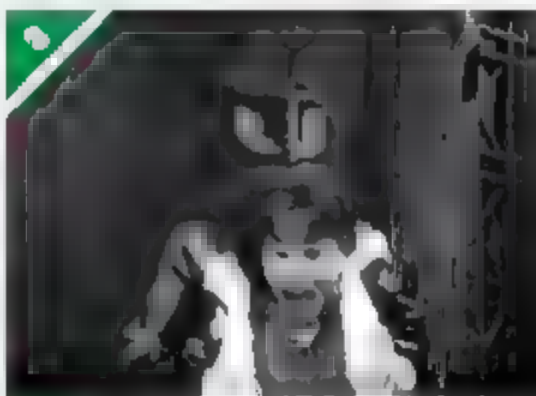
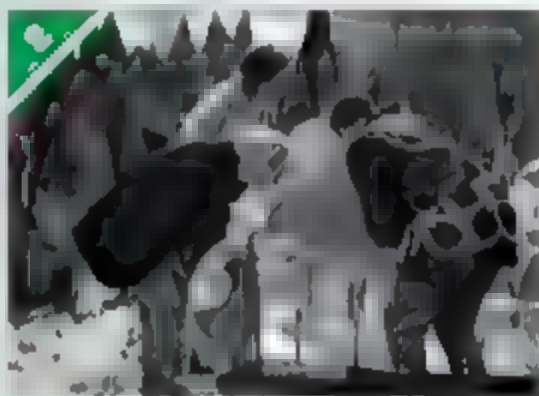
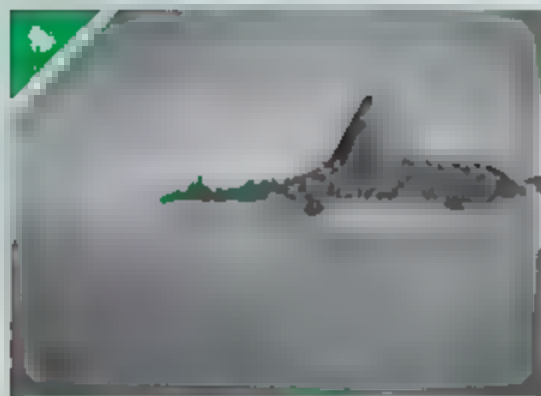
Barbara also falls inside the pyramid and is reunited with the Doctor and Susan. Ian finally enters the pyramid and rescues the robed figure from one of the rubber-suited creatures

The robed figure is an elderly man, Arbitan. He releases Ian's companions and brings them to a room dominated by the Conscience of Marinus. [4] It requires five keys to be activated, whereupon it will overcome the rubber-clad Voord and their leader Yartek. But four of the keys are hidden elsewhere on Marinus

The Doctor and his companions refuse to find the keys but return to the TARDIS to find Arbitan has placed a force barrier around it to compel them to comply. [5]

They are each given travel dial bracelets Barbara activates hers and vanishes. The Doctor, Ian and Barbara follow - and a Voord enters and murders Arbitan. [6]

The Doctor, Susan and Ian arrive outside a set of doors. Ian picks up Barbara's discarded travel dial. It has blood on it!





THE VELVET WEB

The doors open and the Doctor, Ian and Susan enter... to discover Barbara lounging in an ornate chamber. [1] She explains that she scratched herself while trying to remove the travel dial.

The travellers are greeted by Altos, who explains that they are in the city of Morphoton where no desire is denied. Susan asks for a dress while the Doctor asks for a laboratory. Altos bids them goodnight and they soon fall asleep. [2]

While sleeping a handmaiden places a small disc on each of their foreheads, but Barbara's disc falls off. The next morning, the Doctor, Ian and Susan believe they are in the lap of luxury - but Barbara now sees Morphoton for the filthy ruin it really is [3] Altos offers to have the physicians look at Barbara, but she runs away.

The hideous brain-creatures that rule Morphoton order Altos to punish the

handmaiden, Sabetha, and have Barbara destroyed. Soon the other visitors will be completely subjugated! [4]

While Altos shows the Doctor his 'laboratory' [5] Barbara finds Sabetha in a cell and discovers that she has one of the keys of Marinus, given to her by her father, Arbitan.

Altos enters the cell and Sabetha knocks him out. Barbara runs into Ian - who is now in thrall to the Morpho brains! He takes her to their chamber where they order him to kill her. But instead Barbara smashes their jars, [6], and Ian, as well as all the mesmerised inhabitants of Morphoton, return to normal.

As the city burns, Altos and Sabetha join the travellers on their quest. The Doctor will go ahead to the location of the fourth key, the city of Millennius, while the others search for the other two.

Susan twists her travel dial and finds herself in a jungle filled with an horrendous screeching!

THE SCREAMING JUNGLE

As the screeching fades Ian, Barbara, Altos and Sabetha arrive. There's a building nearby and Ian, Altos and Sabetha go to look for an entrance. While they're gone, a vine grabs Susan's leg. [1] Barbara bashes it with a rock.

They discover an archway and go inside, where Barbara spots a key resting on an idol. As Barbara retrieves the key the idol revolves, carrying her inside the building. [2]

Sabetha points out that if Barbara is trapped she can escape by using her travel dial. Altos and Susan use their dials to go ahead in case Barbara has done so. Then Sabetha notices that the key Barbara found is an imitation. Ian tells her to go ahead. He will stay and find the real key.

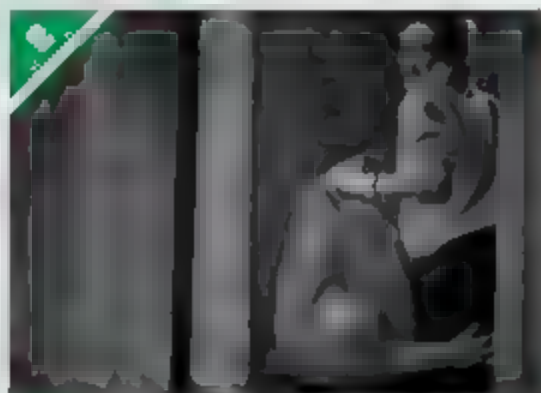
Ian discovers Barbara in a booby-trapped courtyard. The door leading into the building is locked, so Ian goes

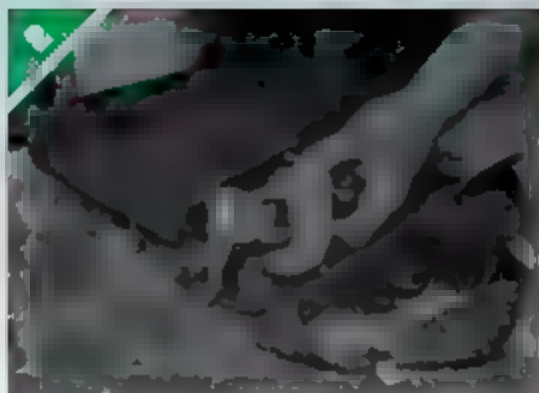
to look for a crowbar. The door opens, and Barbara steps into a trap, the spiked ceiling falling towards her! [3]

Barbara is rescued by an old man, Darrius, who takes her travel dial. While he examines it, Ian finds Barbara – then they hear Darrius calling out in pain. They rush inside to see him being choked by a vine. [4] They save him, but he is dying. "When the whispering starts, it's death", he warns them. Asked for the key, he gasps "D E three O two" and dies.

Ian and Barbara search Darrius' workshop. Ian discovers his diary, revealing how his experiments caused an increase in nature's tempo of destruction. It grows dark and a sinister whispering begins. The jungle starts overrunning the workshop and Barbara is attacked by a creeper. [5]

Ian realises the code is a chemical formula and Barbara finds the key hidden in a jar. They turn their dials – and arrive in a freezing wilderness! [6]





THE SNOWS OF TERROR

They both lose consciousness. Barbara wakes to find herself in a hut with Ian. A burly trapper called Vazor gives them warming drinks. [1] He says he found them the previous night when he was up on the mountain with Altos, searching for Sabetha and Susan. Ian decides to go and look for Altos, and Vazor gives him some furs in exchange for his travel dial.

Ian discovers Altos, tied up and left for dead. They hear the howl of wolves, attracted by the smell of raw meat put in Ian's bag by Vazor! [2]

Barbara finds that Vazor has Altos, Sabetha and Susan's travel dials. He boasts that he found the two girls in a cave. He advances on Barbara lustfully but Ian and Altos arrive in time to save her. [3] They force Vazor to guide them to where he left the girls.

Deep in the mountains, Susan and Sabetha get lost in the tunnels and come to a chasm crossed by a rope bridge. They cross it and enter a cave where a block of ice is guarded by four statues of knights. [4] They retrace their steps and meet Ian and Barbara at the bridge - which Vazor unties!

The group enters the cave with the knights and finds the key embedded in the block of ice. The ice melts and Sabetha takes the key - and the knights come to life! Ian delays them with a rock fall as Susan crawls across the chasm on some huge icicles. [5] She restores the rope bridge, allowing the others to get away.

They return to Vazor's hut to retrieve their travel dials. The knights have pursued them and stab Vazor. They all turn their dials... and Ian finds himself in a vault with a dead guard and a display case. [6]

He's clubbed unconscious by an unseen assailant!

SENTENCE OF DEATH

Ian's assailant places a mace in his hand to make it look as though he killed the guard. [1] When Ian wakes he is questioned by Tarron, an interrogator. Tarron asks what he did with the key that was in the case. Ian denies taking it. He is charged with murder; in Millennius, you are guilty until proven innocent!

Barbara meets Altos and Sabetha in the court building. Ian enters, escorted by Tarron – and the Doctor makes a dramatic entrance. [2]

Ian is sentenced to death, but the Doctor is granted two days to prepare a defence case. He tells Ian that the dead guard was a man called Eprin who had agreed to help him acquire the key. Eprin must have disclosed his plans.

The Doctor visits the vault with Barbara. [3] He claims to already know where the key is and who the murderer

is. The only person who could have attacked Ian and got past the security guards would be the relief guard, Aydan, pretending to be the first to the scene!

Barbara and Susan go to speak to Aydan's wife, Kala. Aydan returns home and Susan boasts that they know where he hid the stolen key. After Barbara and Susan leave, they overhear the couple arguing. [4]

In court, the prosecution concludes its case. The Doctor calls Sabetha as a witness and she holds up her key, claiming she was given it by the man who murdered Eprin. Aydan admits his guilt and is about to name his accomplice when he is shot. [5]

The judges decide that Aydan's death does not exonerate Ian. He is taken away for execution.

Barbara is handed a message threatening another death if the Doctor reveals where the key is hidden. She then receives a phone call from Susan saying, "They're going to kill me!" [6]





THE KEYS OF MARINUS

Barbara reasons that Aydan's wife might know who he was working with, so she visits her with Altos. Kala sympathises, they must have been sick with worry since they spoke to Susan. Once she is alone, Kala opens a sliding door; Susan is her prisoner! [1]

Barbara realises that Kala couldn't have known about them speaking to Susan – unless she was with Susan at the time! They return to Kala's apartment just in time to prevent her killing Susan. [2]

The representative for the prosecution, Eyesen, offers his commiserations to the Doctor. Tarron instructs a clerk to place the case exhibits in the court cupboard. He is then called by Barbara who tells him that Aydan was shot by his wife, Kala.

Unfortunately, Kala names Ian as her accomplice, so he still faces execution. But the Doctor has an idea. That night,

a figure enters the court building and approaches the cupboard. He is grabbed by guards; it is Eyesen! He is taken to prison and Ian is released. The Doctor explains that the key was hidden in the mace all along! [3]

Altos and Sabetha go on ahead to meet Arbitan, but end up as prisoners of Yartek. [4]

The Doctor, Ian, Barbara and Susan return to the island. They encounter a Voord in the pyramid and split up; Ian and Susan enter the room containing the Conscience. Yartek, disguised as Arbitan, gives himself away, but Ian still hands him the final key. [5]

The Doctor and Barbara find Sabetha and Altos. Ian and Susan join them and Ian explains that he gave Yartek the fake key from the idol. They rush out of the pyramid as Yartek places that key in the Conscience, causing it to explode. [6]


The Doctor and his companions say their farewells to Altos and Sabetha and leave in the TARDIS.

Pre-production

In late 1963, the fifth *Doctor Who* serial had been designated as a science-fiction story by Malcolm Hulke entitled *Dr Who and the Hidden Planet*, but during January 1964, although the storyline had been deemed suitable, the first script was not what producer Verity Lambert and story editor David Whitaker wanted. As it became clear that substantial rewrites would be necessary, it was decided to defer Hulke's scripts pending possible rewrites, and a replacement serial would quickly be needed to fill the slot as there were no useable scripts to hand. This was a six-part slot so that – with the preceding seven-part serial – it formed a batch of 13 episodes for both overseas sales and in case the series was suddenly taken off the air.

The first episodes of *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] featuring the Daleks had just been broadcast, accompanied by a major improvement in the series' viewing figures – and, in an attempt to repeat this success, another 'futuristic' serial from the Daleks creator, Terry Nation, was considered. Nation had been due to write the eighth serial – the seven-part historical tale *The Red Fort* – from mid-September, but had never delivered anything, focussing on other projects away from *Doctor Who* since he had no intention of writing for the series again. Nation later claimed that he had actually forgotten all about *Doctor Who* until the first episode of *The Mutants* aired in late December.

On Tuesday 21 January 1964, Nation met with Whitaker, Lambert and associate producer Mervyn Pinfield, and was



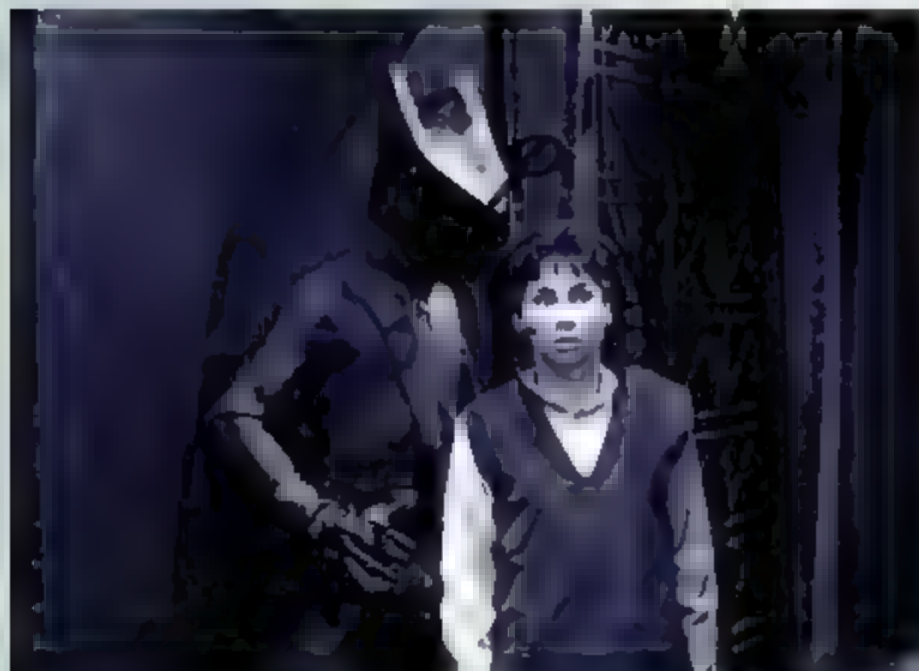
'NATION WAS INTRIGUED BY THE IDEA OF
THE TARDIS CREW SEARCHING FOR PARTS
OF A PUZZLE.'

commissioned to provide six scripts for a futuristic story within four weeks. Aware of the tight demands being made on Nation, Whitaker offered to help him with regular discussions – and the notion of four ‘mini-adventures’ in one serial was soon arrived at. Intrigued by the idea of the TARDIS crew searching for parts of a puzzle, Nation developed a premise for an adventure story entitled *Doctor Who and the Keys of Marinus*.

The story idea outlined just the start of the new serial. This was to be set on the planet Marinus, where law-breaking was once abolished by the development of the Conscience of Marinus. Unfortunately, this device made the pastoral Marinians vulnerable to attack – and the brutal alien Voord, immune to the Conscience, were able to invade the planet and dominate the Marinians; it was noted of the Voord ‘they have only white corpuscles in their blood’. The scientists who invented the Conscience were immune to it and dismantled it, allowing the Voord to be thrown off the planet. For hundreds of years, the Marinians resisted the Voord, who are still being repelled as the story begins. Arbitan, ‘the last of the great scientists’

Right:
The TARDIS on
the island set
for the first
episode of
*The Keys
of Marinus*.

It's behind you!



decided to reassemble the machine, since ‘inter-marriage and constant exposure to the climate and conditions of Marinus have made the Voord somewhat akin to Marinians’; only Arbitan still had the secret of immunity. Arbitan took the machine to an island fortress in a sea of sulphuric acid, from where he sent out five friends and followers to regain the keys; only one returned and eventually he was forced to send his own daughter while he remained alone. Three of the Voord crossed the Sea of Death in special vehicles in order to steal the machine, and thereby rule the planet. When Doctor Who’s party arrived, Arbitan forced them to enter a ‘molecular reconstructor cabinet’ that would transport them to the location of the first key; when they reached the first key, they would discover the location of the second (and so on). Barbara departed first, with the others close behind. Arbitan (‘sitting on a carved stool (made of fused quartz)’) was killed by the third Voord. Barbara’s friends arrived at the first destination, finding only her shoes. Nation noted that the first episode would be called *The Sea of Death*.

Whitaker attended a script conference at Nation’s London flat to discuss the first four episodes of the serial on Monday

3 February; the writers focussed on the cast, set and pre-filming requirements. The narrative for the first episode was entirely Nation's, with Whitaker making only minor suggestions. The second episode, about a city where people's dreams come true, arose from combined discussions between the two men. 'Episode Three began with a suggestion from me that he wrote a sort of *House that Jack Built* story,' wrote Whitaker on 26 March 1964, 'some house or other place that was full of booby-traps. Since Episodes One and Two had been basically interior sets, [Nation] wished to tell a story more "out in the open" to give the designer a chance for different settings. It was his own idea to speed up nature's process and have some of our principal artists battling with vegetation rather than alien people.' Following this 'hot' jungle setting, Whitaker suggested a shift to the cold of a snow-scape. Briefer discussions were held regarding the last two episodes: the fifth arose from general talks, while the final episode was totally Nation's.

Whitaker collected a draft of the first episode, *The Sea of Death*, from Nation on Thursday 6 February, and the second, *The Velvet Web*, on Tuesday 11. Nation then delivered the third and fourth episodes,

The Screaming jungle and *The Snows of Terror*, on Monday 17 February. The remaining scripts were delivered shortly afterwards and were formally accepted by Whitaker on Tuesday 25 February

Beg, borrow and steal

"I was minding my own business in Threshold House directing a soap opera called *Compact* when Verity came in and said, 'Now John, I would like you to direct a *Doctor Who* story for me,'" recalled John Gorrie on the DVD commentary for *The Keys of Marinus*. "As long as it's historical," he grudgingly commented, aware that as a staff director under contract, he had no choice in his assignments. "No, no, it's science-fiction," replied Lambert

Born in Hastings in 1932, Gorrie began his career as an actor, appearing regularly on stage by the late 1950s and making his first television appearances in 1958, and featured prominently in a West End version of *Inherit the Wind*. By 1962, he was directing and writing shows in London, joining the BBC as an assistant floor manager and taking the BBC internal director's course in early 1963. He directed his first television play, *Two Bits of Iron*, for the *Suspense* anthology in August 1963, after which he moved onto *Compact* from August 1963 to February 1964.

The scripts for *The Keys of Marinus* were passed on to Gorrie. Out of his depth with the concepts of science-fiction, this was not a happy project for the young director. On one occasion, Lambert found Gorrie in his office with his head in his hands, thoroughly depressed by the scripts he had been given. "I came into television to do things like *Oedipus Rex*," he declared sadly, with reference to Sophocles' Athenian tragedy. Lambert informed him that if he

Left:
The Doctor, Ian
and Barbara
enjoy some
generous
hospitality.



Connections: Essex boy

► In *The Sea of Death*, an makes a quip about the alien shore, it not being that of the Essex coastal resort Southend-on-Sea



was a “good boy” on *Doctor Who*, then maybe he would be allowed to helm such a work.

The main design team comprised Raymond Cusick, Daphne Dare and Jill Summers; set designer Ray Cusick had already designed *The Mutants* and the two-part *Inside the Spaceship* [1964 -

see page 6] which had followed it, while Dare had worked on *Doctor Who* since *The Mutants* and Summers was new to the show; Dare had also worked with John Gorrie at Bristol Old Vic

Incidental music was composed by Norman Kay, who had scored *100,000 BC* [1963 - see Volume 1] the previous September. Played by seven musicians Kay's score ran to 24'52", including some vocal tracks from a soprano used in snow scenes for *The Screaming Jungle* and *The Snows of Terror*; this was a steal from Ralph Vaughan Williams' 1952 symphony *Sinfonia Antartica* (*Antarctic Symphony*) which featured a wordless three-part women's chorus and solo soprano in its first and last movements. The music cues were recorded in Maida Vale Studio 3 between 2pm and 9pm on Saturday 7 March; the instruments used were a flute, a piccolo, two trumpets, a clarinet, a bass clarinet, a harp, percussion, a double bass and a guitar. In *The Sea of Death*, 5'40" (13 cues) was used; 2'20" (3 cues) for *The Velvet Web*; 3'10" (6 cues) for *The Screaming Jungle*; 3'20" (7 cues) for *The Snows of Terror*, 1'57" for *Sentence of Death* and 2'50" for *The Keys of Marinus*.

“Beg, borrow and steal,” was how Ray Cusick remembered working on the serial in the DVD documentary *The Sets of Marinus*. “Everything depended on two factors - time and money - and there wasn't much of either.” With the number



of different locations eating up much of the set design budget, Cusick also allocated a proportion of his visual effects budget into the sets; he made use of black drapes in the background since these were readily available at no cost. “The most unloved story as far as I'm concerned,” recalled Cusick, who for this serial was billed as ‘Raymond P Cusick’ - the P standing for Patrick

David Whitaker continued to fine-tune the scripts; on Tuesday 10 March, he wrote to Terry Nation's agent Beryl Vertue at

Right:
Exploring
Marinus



Associated London Scripts to thank her client for his rapid work – and confirming that a commission for a third serial would follow shortly *The Daleks* (later *The Dalek Invasion of Earth* [1964 – see Volume 4]) was formally requested the following week.

As with Skaro – the radiation-scarred planet in *The Mutants* – Terry Nation drew upon existing words for the names in his new serial. The planet with the acid sea was called Marinus from the Latin *marinus* ‘meaning ‘of the sea’. The city of Morphoton – where people saw

their dreams and were controlled while asleep – came from Morpheus, the god of dreams in Greek mythology. The highly advanced city of Millennius came from the term *millennium* for a thousand years, derived from the Latin ‘mille’ (thousand) and ‘annus’ (year). Arbitan – who kept the Conscience of Marinus – took his name from the Latin ‘Arbiter’ as in a judge.

The Voord

In the camera script for *The Sea of Death*, originally, when Barbara commented that the TARDIS does not have a colour scanner, the Doctor (referred to as ‘Dr Who’ in the stage directions) replied: “I was working on that on *your* planet – you remember the first time we met? My colour rays aren’t mixing. I went along to the British Broadcasting Corporation but they were infernally secretive.” “Was that the day you came back in such a bad temper, grandfather?” asked Susan, to which the old man snapped: “I never lose my temper!” When the travellers realised that the beach was made of glass, Barbara said, “I nearly had heart failure. I thought [you] were going to tell us they’re diamonds.” “Oh, yes of course, diamonds are precious stones on your Earth, aren’t they?” replied the Doctor, to which Barbara replied, “Very.” “But what we have here is glass,” continued the Doctor, “and the odd thing is it seems to run right under the sea unless my eyes deceive me.”

‘We’ll have to be careful,’ said Ian. “It looks sharp enough to cut through our shoes.” When Susan returned to the ship, it was noted that the door should be ‘partially opened’.

While Ian examined the tubes on the beach, the Doctor said to Barbara, “See

Connections: Pyramid power

► Barbara – the history teacher – compares the pyramid on the island to the work of the Egyptians and the Indians of Central and Southern America.





Above,
"The acid
got in!"

if there are any other signs of habitation. Be careful. I think it's dry but there may still be enough acid adhering to the outside, Chesterton." As Barbara moved off, Ian told the Doctor, "There doesn't seem to be any hinge or opening. Maybe the ends unscrew." "Quite likely yes, try it," agreed the Doctor. "Which ever way it works it would have to be absolutely watertight, or acid-tight - absolutely essential."

In the first script, the stage directions referred to the three assassins as Voord One, Two and Three. Watching the TARDIS crew from hiding, Voord One was described as having 'a hand and arm cased in black rubber, the fingers webbed' while in a later scene, Voord One had a 'head cased in a black rubber mask. Respirator

type. Huge glass eye pieces. As sinister as possible.' Arbitan's building appeared 'to have been built from great marble blocks' Arbitan was described as wearing 'a monk-like robe, the head concealed by a cowl'. The Conscience of Marinus was housed in the archive room, which was envisaged as being 'lined with shelves all stacked with documents and books. At the centre of the room and dominating it is the 'Conscience of the Planet', a vast electronic machine designed with symmetry. This symmetry is broken at four points where it is obvious that some parts of the machine have been removed.' Arbitan told the travellers that "a man named Yartek invented an immuniser. He made many of these immunisers for his followers." The

original script made it clear that "Voord" was the plural – but deviations from this during recording gave rise to the term "Voords", which was then echoed in the closing credits.

Travel dials

Returning to the ship, Susan commented, 'Sorry we've been so long. The climb was a bit steep for Grandfather.' On finding the TARDIS isolated by the invisible force barrier, Ian remarked, "A change of molecular structure." "Wouldn't that mean an explosion?" asked Barbara. "To achieve this one doesn't divide the atoms," explained the Doctor. "You subtract them. For about a foot in depth around the ship there is a circular wall from which all atoms have been taken, do you see?" Later on, Arbitan explained of the travel dials, "It separates molecular structure and reassembles at one's destination." "In the same order I hope!" added Ian.

The script for Episode Two, *The Velvet Web*, introduced Altos who was first



described as wearing 'flowing robes [and is] young, tall and good looking... his eyes tend to move slowly, stare and remain unblinking'. The travellers were watched in the reception room by 'a pair of huge, unwinking frog-like eyes' and attended to by Sabetha, 'one of the ladies in waiting. She is very beautiful in her flowing gown. Her face is expressionless and she walks as though in a trance.' The stage directions for the control room described 'four high glass domes – similar to Victorian display cases – in each is a brain. They pulsate slowly, rising falling with the wheezing sound... They are lit from below and appear to glow from within. On the top of each brain (like large human brains) are two stalks on which grow the eyes. The voice is a breathless croak, and we cannot see where it emanates. These are called Morpho's [sic].' When Barbara asked Sabetha about Arbitan, she continued, "Now listen to me. Can you remember an island?" "Island?" asked the girl. "There was an island surrounded by a sea of acid," continued the teacher. "Yes..." replied Sabetha, "sea of acid..." "There was a building on the island," said Barbara, "It contained four keys similar to this one. Please try to think back, Sabetha. It is important. The man who controlled these keys... do you remember him?" The script indicated that the Morphos would watch Altos placing the somnor discs on the heads of the travellers. After the Morpho told Altos that a thorough search for Barbara would be made at light, it continued, "Everyone not on essential work must be put on it as priority. Get the new ones to help. It will prove an interesting final test to their subjection."

Connections: Fragile

► In *The Screaming Jungle*, Barbara comments that she wishes Ian wouldn't treat her and Susan like Dresden china, a delicate form of European porcelain produced at Meissen near Dresden in Germany from 1710



Left:
Barbara takes
it easy.

But if you fail, you will be killed. She must be found." When Altos found Barbara in the cellar, he was to attack her with a knife

In Episode Three, *The Screaming Jungle*, the scientist Darrius was 'an old man, in a robe like the one worn by Arbitan in Episode One'. When the vines attacked Darrius in his room, he was to have been working at a bench when the vegetation came through a window behind him

Episode Four, *The Snows of Terror*, saw Vazor described as 'a very unkempt man. His clothes made from skins, roughly stitched together... a Brueghel [sic] peasant' after the work of sixteenth-century Flemish painter Pieter Bruegel the Elder, famed for his pictures of rural life. Holding Vazor at bay in the wooden hut, Barbara's eyes were originally to flicker towards the door, where upon the trapper leapt at her. The Ice Soldiers were originally to be encased in a pillar of ice, immobile alongside the key: 'Four figures

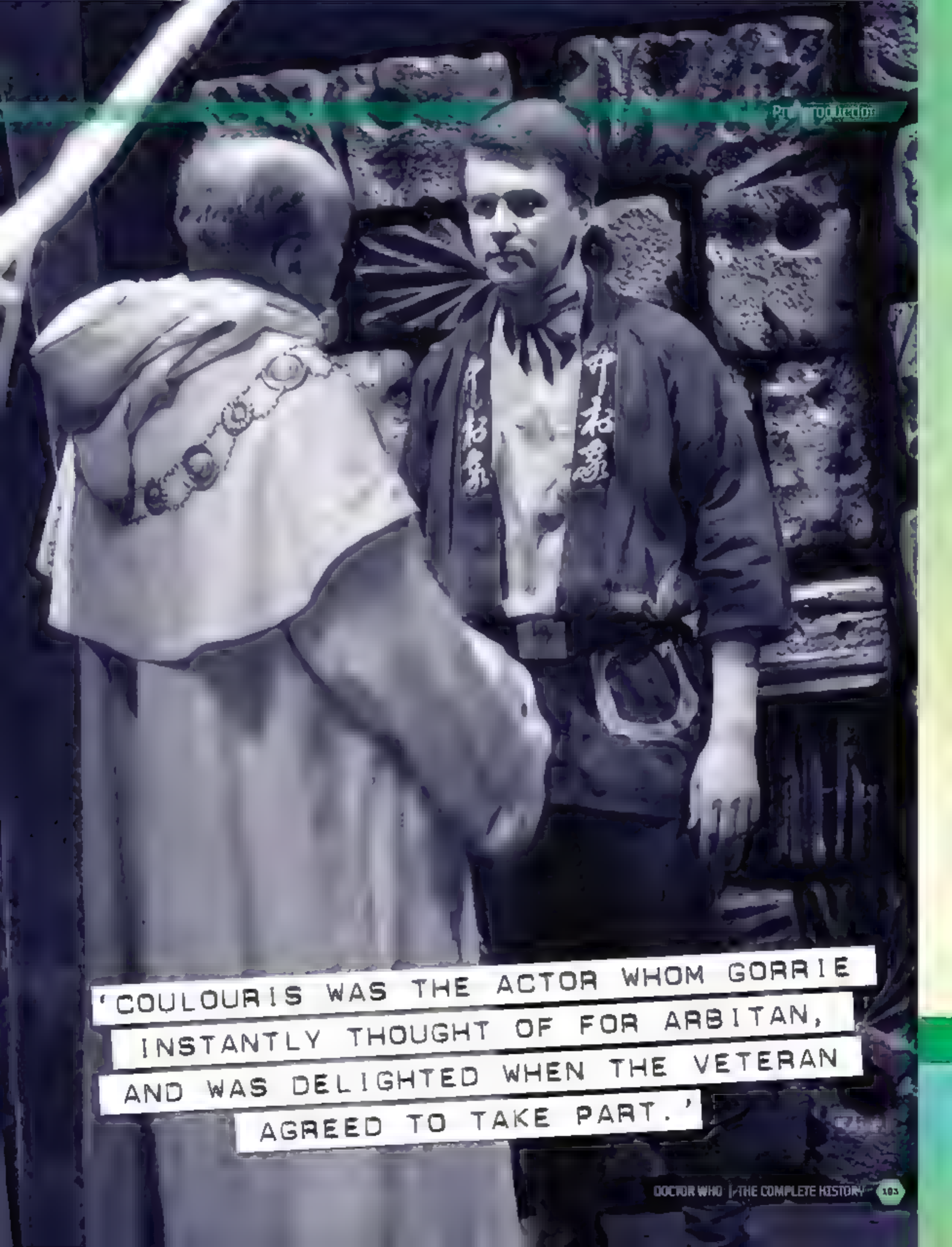
Below:
Ice Soldiers
on the prowl.



They wear strange soldier like uniforms. Fierce faces distorted through the ice... Each soldier has a different weapon. A huge sword. A battle axe. A lance and a mace.' Originally seated in chairs inside the ice pillar, the soldiers were generally referred to in the stage directions by the name of the weapon they carried – 'Sword', 'Mace', 'Battleaxe' and 'Lance'. The party's escape from the key chamber originally saw 'Sword' attack Altos, with the young man saved when Ian skidded a lump of ice across the floor to distract the soldier. When the soldiers became trapped on the far side of the chasm, they quickly set about finding other icicles to construct a new bridge. In the wooden hut at the end of the episode, Vazor originally held a knife to Susan's throat

Courtroom intrigue

In Episode Five, *The Sentence of Death*, the treasure vault was described as 'a small underground room'. The dead Eprin was dressed as a member of the Guardian Division and wore 'a semi-military uniform of modern design'. Chief enquirer Tarron wore 'a close-fitting, one piece, black uniform. From the heavy belt at the waist, hangs a holster containing a gun of advance design. Tarron is 28. Good looking. Beside him is a small box with keys on it. It is a futuristic tape recorder.' Court administrator Larn was 'a friendly, good hearted man who interprets his job in the best possible way and the courtroom was described as 'a modern courtroom. The three judges sit at the top of a 'U' shaped table. Ian stands facing the judges on a raised dais inside the two arms of the 'U'. Above the three judges hangs a sword. On the table in front of the defence side lies a shield. In front of the prosecution lies an axe.' Aydan's living



'COULOURIS WAS THE ACTOR WHOM GORRIE INSTANTLY THOUGHT OF FOR ARBITAN, AND WAS DELIGHTED WHEN THE VETERAN AGREED TO TAKE PART.'

Connections: Warming waters

► In *The Snows of Terror* Barbara refers to the hot geothermal springs of Iceland such as Deildartunguhver in Reykjavík.

room was 'very functional modern, free from furniture and rather stark'. Kala was 25, tough and ambitious. These qualities she conceals for the moment under a facade of gentle concern'; the dialogue between Kala and Aydan overheard by Barbara was unscripted.

Originally, the script for the untitled Episode Six also featured the courtroom again, and it was to have been Ian rather than the Doctor who knocked out Voord Two in the corridor.

The guest cast for the serial was completely booked by mid-March. *The Sea of Death* saw the booking of a major guest star to play Arbitan - George Coulouris, who had worked on Broadway in the 1930s and 1940s and featured in major films such as *Citizen Kane* and *For Whom the Bell Tolls*. Born in Manchester in 1903 George Coulouris had made an impression on John Gorrie when he had seen him on stage at the Bristol Old Vic; the actor had returned to England from America some years earlier, where his television work had included numerous BBC plays, the ABC series *All Aboard*, plus two of *Doctor*

Below: Arbitan's lost his keys and forces the travellers to find them.



Who's precursors: *Pathfinders to Mars* and *Pathfinders to Venus*. Coulouris was the actor whom Gorrie instantly thought of for the character of Arbitan, and was delighted when the veteran agreed to take part; "One of the most rewarding things as a director is to work with your heroes from your childhood," observed Gorrie on the DVD commentary for *The Keys of Marinus*

Guest cast

Playing Vazor in the fourth episode *The Snows of Terror*, was Francis de Wolff, another stage veteran from the pre-war era who had a major radio career because of his distinctive, commanding voice, his film work since the late 1940s had included *Scrooge* while on television he had featured in the commercial film series *Richard the Lionheart*. In the fifth and sixth episodes *Sentence of Death* and *The Keys of Marinus*, the villainous Eyesen was played by Donald Pickering who had a notable stage career in Rep and in the West End and had featured in various television plays. These episodes also featured Welsh actor Henley Thomas as Tarron, Thomas was an old friend of Gorrie's whose major television work had been the 1960 BBC TV adaptation of *How Green Was My Valley* along with the BBC Schools series *Strife*.

Playing the part of Altos was Robin Phillips, another old friend of Gorrie's from his acting days at the Bristol Old Vic in 1961. Reading the roles of Altos and Sabetha Gorrie wanted a stereotypical prince from a children's story and felt that this fitted Phillips' handsome looks. Similarly, Gorrie wanted an actress to play opposite Phillips like a fairy-tale princess and recalled a former drama student of his at LAMDA, Katharine Schofield.

Of the other roles, the 'Voice of Morpho' in the second episode was provided by



Left
In the clutches
of a Voord.

Heron Carvic, a radio actor with a striking voice who also wrote romantic fiction under a pen-name; Gorrie had often heard his sound broadcasts and was impressed with his dry, sinister voice. In the last two episodes, playing Kala was Fiona Walker, who had written to Gorrie for a role saying that she was 'far too good an actress not to be working', whereupon he invited her in for a reading. The main judge in *Millennius* was played by Raf de la Torre who was familiar to viewers as Mr Quelch in *Billy Bunter of Greyfriars School*.

Playing numerous roles – including the Voord – during the story Gorrie hired three young actor friends of his: Martin Cort (who had trained at RADA where Gorrie was a director), Peter Stenson (who had met Gorrie on an Arts Council tour of *A Winter's Tale* in 1959) and Gordon Webster (the lead dancer in *West Side Story*). For the final episode, Gorrie cast Stephen Darnell as the masked villain Yartek, having seen his work at the Royal Court, including *Cards of Identity*, *The Making of Moo* and *Cock-a-Doodle Dandy* in the late 1950s.

Under the title *Keys of Marinus*, Brian Hodgson provided 19 new sound effects from the BBC Radiophonic Workshop covering numerous elements of the story, from the Conscience machine to the clocks in *Millennius*. ■



'IT BECAME CLEAR THAT HARTNELL WAS PARTICULARLY IRRITATED BY PEOPLE IN THE CAST AND CREW WHO CRITICISED HIS NEW SERIES IN ANY WAY.'

Production

One day's worth of silent 35mm model filming took place at the BBC's Ealing Film Studios in advance of studio work in early March 1964. An establishing shot of the island and pyramid for *The Sea of Death* had a miniature TARDIS, complete with flashing light, materialising on the model beach via an optical dissolve where a shot of the empty beach was merged with that of one with the box present; this was the first time that the Doctor's ship had been seen to 'land' on screen. Using the same model set, a sequence showing the four Perspex Voord submersibles arriving on the shoreline was filmed for *The Sea of Death*, the models moved on magnets beneath the model set. Also filmed was a shot of Susan's shoe dissolving in acid. Having read the script, Ray Cusick recommended inserting a brief film shot showing the demise of Voord Two after its attack on Arbitan, thinking that the way John Gorrie had planned the sequence would have made it seem as though the creature had simply fallen into a cupboard. Cusick suggested a shot of the figure falling down a well shaft, realised by standing on a stepladder and dropping a rubber model of a Voord down a cardboard tube, acquired from a carpet factory, into a bowl of water. The other inserts were for *The Snows of Terror*: a shot of Vador's snowbound hut, plus two point-of-view shots of the rope bridge across the snow chasm, as seen by Susan. Cusick recalled Gorrie being disinterested, reading a newspaper while he set up the shots. Cusick kept the models in his office while filming was underway, and once the serial

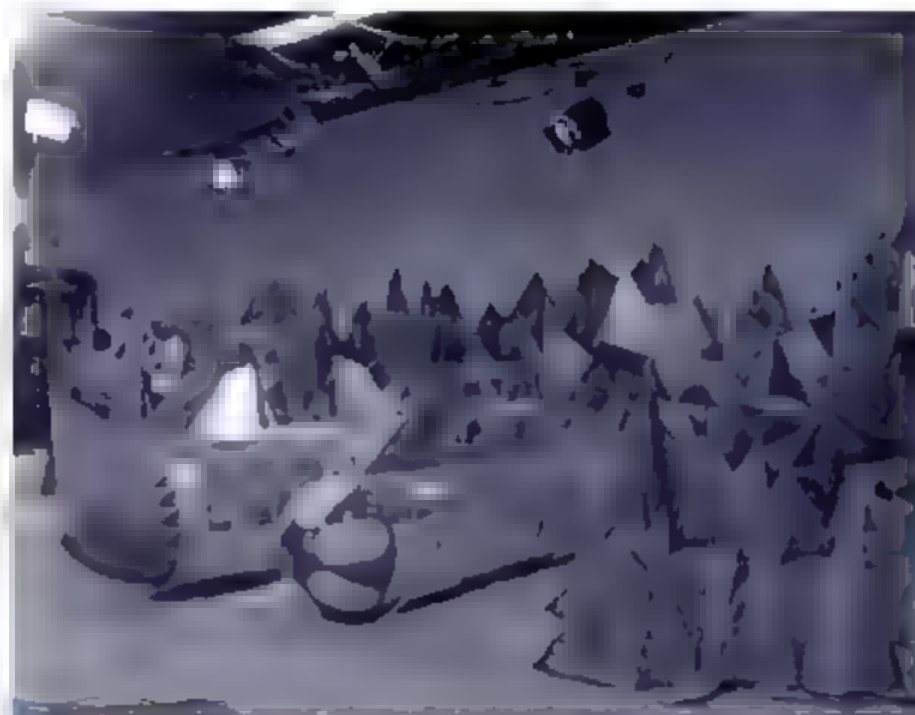
was completed he gave them away to other designers for their children to play with.

The other film insert for the serial showed the wolves seen by Ian and Altos in *The Snows of Terror*; for this, the BBC purchased 14 feet of 35mm film from the 1957 Russian film *Seryy razboynik* (*The Grey Robber*), a thriller about a wolf, directed by Boris Dolin and acquired from the Russian distributor Sovexport.

Rehearsals for all six episodes of the serial would take place at the Territorial Army Drill Hall at 239 Uxbridge Road in Hammersmith. This leaking hall was a venue not beloved by William Hartnell, who by now complained particularly about a continually snuffling man, Joe, who served tea and sandwiches.

The Sea of Death was rehearsed over four days from Monday 16 to Thursday 19 March. Having admired Hartnell in films such as *Odd Man Out*, John Gorrie was apprehensive as he had been warned

Visual:
Glass
submarines are
lined up on set



about the star, but in fact soon realised that he cared deeply about the show and liked to engender a team spirit. "All the regular cast were lovely," recalled Gorrie in *Doctor Who Magazine* 209, "I got on very well with Bill Hartnell, which I was told was not altogether usual because he had a reputation for being very difficult." It became clear that Hartnell was particularly irritated by people in the cast and crew who criticised his new series in any way. George Coulouris enjoyed his week on *Doctor Who*, and was pleased to work with his old friend Russell Enoch (William Russell) again. "I used to envy them because I thought they had more interesting things to do than I did," Carole Ann Ford said of the guest cast members on the DVD commentary.

David Whitaker rewrote *The Snows of Terror* on Tuesday 17 March on learning that the character of the Doctor had to be eliminated from both this and the preceding episode, *The Screaming Jungle*. Back in July 1963, the regular cast had been booked to record 52 or 53 episodes,

Below
Supercomputer
- the
Conscience
of Marinus



one a week, without a break between Friday 11 October 1963 and Friday 9 October 1964, with one week off over Christmas 1963. With all the characters now well established, it was felt that each cast member could be given a two-week holiday, during which time their character would either be absent or appear only in pre-filmed inserts. William Hartnell's break came first: originally, the Doctor went with Susan and Sabetha in *The Snows of Terror*, Vasek's hoard being noted as including the travel dials, the micro-keys and 'Dr Who's ring'. To replace the Doctor, the character of Altos was retained beyond the second episode, *The Velvet Web*. Similarly, Carole Ann Ford would be released from rehearsals in mid-April to pre-film material covering her absence in the following story. Ford did not particularly care for *The Keys of Marinus* because she felt that Susan was written more like a child. Head of drama serials Donald Wilson attended rehearsals on Wednesday 18 March and made notes on parts of the episode's dialogue which he wanted David Whitaker to change.

Technical complexity

As with all of the episodes in the serial *The Sea of Death* was recorded at *Doctor Who*'s usual home of Lime Grove, Studio D. The morning and afternoon would be spent on camera rehearsals, with recording taking place in the evening between 8.30pm and 9.45pm.

John Gorrie found the studio days on *Doctor Who* very tough, demanding great technical complexity over a very short recording time; also the tiny space in Studio D meant that he was unable to achieve any artistic wide-angle shots.

The Sea of Death was the first episode of *Doctor Who* not to follow on directly from the end of the previous instalment,



Above:
Landing on
a new world

although William Russell continued to wear his Oriental clothes from *Marco Polo* [1964 – see page 36], including the jacket from *Mighty Kublai Khan*. For this serial, Ford wore a green corduroy top made for her by her mother over the blouse which Susan had worn in *The Mutants*. Opening captions – which were in a different font to usual for some episodes of the serial and had reverted to the writer credit reading ‘Written by’ – were superimposed over the model sequence of the island. A monitor fed by a camera from the beach set acted as the TARDIS scanner, since only a minimal set with console and doors had been erected.

A recording break was arranged to allow the regular cast to move sets and emerge from the police box prop, and Russell ad-libbed Ian’s dialogue about Susan getting corns as she put his shoes on. Hartnell then fumbled the line, “Pity you weren’t wearing shoes young man. You could have lent her yours”; years later on the DVD commentary, John Gorrie commented, “I remember thinking at the time, ‘Shall

I stop?’ But because of pressure of time, I thought, ‘Oh no, leave it, because it’s eccentric and it’s wonderful and it’s Bill!’”

The full size submersibles were made in Perspex by the external Shawcraft (Models) of Uxbridge. A photocaption depicted Arbitan’s building as seen by the travellers, and backdrops painted with a false perspective gave the illusion of long exterior walls. One of the wall panels was able to rotate on cue, this set element was operated by a stagehand (who was visible on several occasions in the finished programme).

Following Terry Nation’s vague script descriptions, Daphne Dare based her design for the three Voord on a rubber wetsuit. The heads were made from vulcanised rubber by Jack and John Lovell, a father-and-son team of specialist prop builders based in Battersea. Inspired by the look of a beetle, each of the Voord had a different-shaped probe emerging from the front of the head, with one of the masks being modified for Yartek in the final episode. Because Yartek was the only Voord

Connections: Doubting Doctor

► In *The Keys of Marinus*, the Doctor says that he once met Pyrrho (360-272BC), the Greek philosopher regarded as the founder of scepticism



with important dialogue, larger eye and mouth holes were cut; the probe was removed, too, since this would prove impractical in the scenes where Yartek pretended to be Arbitan. The suits were very hot, with one of the actors fainting from the heat. Years later, actor Peter Stenson recalled his

time as a Voord in the pages of a rubber fetish magazine

In all the early sequences where Arbitan was seen as a hooded figure, this was George Coulouris' stand-in, John Beerbohm, who also took part in the fight between Arbitan and Voord Two. Voord One had Arbitan's dummy knife

attached to his back throughout the whole sequence in which he attacked Susan. A recording break followed the first cell scene, to allow for the fight between Arbitan and Voord Two to be set up. As much of the production's meagre budget as possible was spent on the archive room set; the Conscience machine was made by Shawcraft. Running out of money, Cusick built the rest of the set using fibreglass and metal elements which had been thrown out after being used in a light entertainment show recorded at Television Centre.

Further recording breaks allowed the regulars to move back and forth between the archive room and beach sets; another came just before the attack on Arbitan. Barbara's disappearance using her travel dial was achieved using a split-screen inlay

Below:
Examining
a glass
submarine.



effect; Jacqueline Hill stood against a black background, which was then mixed out, causing her to 'vanish'. The appearance of the Doctor's party was achieved by fading from a photocaption of the wall to the actors on the set which Cusick had borrowed from another programme. The 'Next Episode' caption was superimposed over a shot of Ian holding the discarded travel dial. At the end of the evening, two sequences were recorded; the first covered from Susan at the acid pool through to her return to the TARDIS, and the other was from Arbitan handing the travel dials to the travellers through to his demise.

Minor dispute

Four days of rehearsals began for *The Velvet Web* at the Drill Hall on Monday 23 March. On Thursday 26 March, Terry Nation's third instalment became the subject of a minor dispute involving writer Robert Gould who had been invited to submit a story idea on Tuesday 4 February; this concerned a world where plants treated people as people treated plants, but Gould abandoned the notion five days later and informed the production office of his decision. However, he was now concerned that Terry Nation's storyline for *The Screaming Jungle* closely resembled his 'plants' idea. Having spoken to Nation on Thursday 26 to confirm events, David Whitaker was able to prove to Donald Wilson that Gould's story had not been passed onto Terry Nation, and that no plagiarism had occurred since the story outline for Episode Three had been discussed on Monday 3 February – the day before the meeting with Gould.

The studio recording for *The Velvet Web* took place on Friday 27 March. The episode title and writer credit were



Above:
Off camera,
Carole Ann
Ford is not so
scared of the
Voord

superimposed over the opening title film as it faded to black – the first time that this had been done on the series – after which a new version of the reprise was performed. Flashing lights and an over-exposure of the camera were used when the Doctor's party entered the reception room and when the 'somnor disc' fell from Barbara's forehead. The first taping break came after Barbara passed out on the fade to black. More recording breaks were scheduled around the scene in which Barbara saw the reception room as it really was; Hill remained on the 'fantasy' set (for which Cusick was reprimanded for his purchase of expensive materials), while the other cast members moved to the 'reality' set to show her point of view and Robin Phillips donned his tattered outfit. These scenes were then recorded out of order, on the 'reality' set first

Connections: Shipshape

► The TARDIS appears and disappears silently. In *The Sea of Death*, the Doctor indicates that his ship had a colour scanner screen but that it is currently "hors de combat" (outside the fight). Later, Arbitan becomes the first person to refer to the appearance of the Doctor's ship by the term "materialise". During *The Velvet Web*, the Doctor notes that the time mechanism of the TARDIS is faulty.





Above
The rulers of
Morphoton

and then the 'fantasy' set. "I originally had some stuffed rats on the grotty version of the set, and John Gorrie didn't like them," recalled Cusick in the fanzine *The Frame* Issue 21/22. "I had to take them off! He personally couldn't stand them." Around the recording breaks for the scenes on the two sets, Jacqueline Hill and Katharine Schofield also changed into their ragged costumes. It had originally been planned that the Doctor's party's view of the 'laboratory' would be depicted by means of a photocaption, but a shot of the empty room was used in the finished programme. As well as the somnor discs and the eyes which watched from behind the wall of the reception room, Shawcraft made the four red rubber brains in jars, which pulsed by use of an air pump. "Those things gave me nightmares," recalled Carole Ann Ford on the DVD commentary.

A 1'37" sequence featuring Hill, Russell and Heron Carvic was pre-recorded on videotape, presumably the attack on the Morpho brains by Barbara. This was arranged so that only one of the brains'

jars broke when attacked by Hill since even the smashing of brittle sugar glass in a studio was relatively hazardous and such actions were generally represented off screen by sound effects; all of the dying brains' eye-stalks drooped. Hill then donned her normal costume during another break during which the reception room set was ruined. Susan's disappearance using the travel dial was achieved off-camera by means of a sound effect. The 'Next Episode' caption ran over a shot of the distressed Susan on the jungle set. With recording complete, Hartnell departed for his fortnight's holiday.

Fortune teller Ford

Rehearsals for *The Screaming Jungle* ran from Monday 30 March to Thursday 2 April. For this episode Martin Cort, who had played a Voord in *The Sea of Death*, now played another masked role – this time as a warrior statue. "We could have a few more giggles," recalled Ford of the fortnight without Hartnell on the DVD commentary, and even John Gorrie felt that, as much as he liked Hartnell, his trouble with remembering lines would hold things up at times. Joining the cast for this episode as Darrius was Edmund Warwick, who had worked with Russell before on *The Adventures of Sir Lancelot*. By now, Ford was telling people's fortunes in breaks during production. In *The Frame* Issue 10, Warwick recalled that her technique was to get her subjects to draw three houses: "She would tell you that one represented how you felt earlier on, and the one with the smoke coming out of the chimney was the one you were happiest in... or something like that. She was very good at it."

Recording for *The Screaming Jungle* took place on Friday 3 April. The opening

titles were again shown against a black background before a short re-enactment of the previous week's conclusion. The moving vegetation was generally operated by fine wires. The 'idol' housed actor Bob Haddow, whose arms projected from the prop, allowing it to grab its victims; this sculpture was constructed by Design and Display Ltd, and during rehearsals Haddow (who was unable to see out from the idol) unfortunately placed his hands upon Jacqueline Hill in a position which meant that for the actual recording the actress climbed *higher* up the statue so that Haddow grabbed her legs instead! The disappearance of first Altos and Susan and then Sabetha was achieved off-camera purely by the use of sound effects. A recording break was scheduled after Ian mounted the rotating idol on the ruined city wall and before he emerged into the courtyard. A model of the spiked ceiling was shown descending towards Barbara from her point of view. The walls of Darrius' laboratory were rigged to be 'forced apart' by the creepers (made and

operated by Shawcraft), and there was another recording break during the fade to black prior to Ian and Barbara's search for 'DE3O2' in the laboratory. A recording break before the final scene allowed Ian and Barbara to move 'instantaneously' from Darrius' dwelling to the snow-scape, where the 'Next Episode' caption was superimposed over a shot of the frozen duo. Here, Jablite polystyrene was used to simulate snow. Although absent for this episode and the next, William Hartnell was still credited on screen and in *Radio Times* for contractual reasons. "I thought it was awful," was Ray Cusick's memory of the episode in DVD documentary *The Sets of Mariner*. "Others seemed to be satisfied. At least we got through it."

The Snows of Terror entered rehearsals for four days from Monday 6 April. For this episode, Peter Stenson, another Voord actor, now played a masked Ice Soldier, standing in for Martin Cort who had been offered another job and was released by John Gorrie.

With the Voord being the first monsters to appear after the Daleks, extra media interest was hoped for – and so a special publicity photo session took place prior to recording *The Snows of Terror* on Friday 10 April, with Peter Stenson posing as a Voord with Carole Ann Ford. The evening's recording began with a re-enactment of the reprise, the opening captions appeared over a shot of Ian and Barbara collapsed in the snow, and then a recording break allowed the actors to move to the wooden hut set. Raymond Cusick was unhappy with the ice cave sets; he had asked for 'rock walls' but had been given 'stone

Connections: Outfit continuity

► The Doctor carries his cane from *Marco Polo* [1964 – see page 36]. Barbara wears the clothes which she had on at the end of *Inside the Spaceship* [1964 – see page 6] and in *Marco Polo*, while Ian still wears his oriental jacket and blue shirt from *Marco Polo*.

Left:
The cast members get into their positions for a take.



walls'. "It looks awful. What are you going to do about it?" asked a concerned Verity Lambert, whereupon the only advice that Cusick could offer the crew was to light the set darker and make the shots tighter in on the cast to hide the background. The other ice tunnel walls were made from paper over chicken wire, and covered with cellophane to make them glisten like ice. Expanded Jablite polystyrene was used to make the 'stalagmites' which Susan used to cross the chasm; unfortunately, the rope bridge collapsed in studio while Carole Ann Ford was crossing it. Falling a few feet from the rostrum set, the actress was a bit shaken but fine to carry on recording. The film inserts of the chasm eventually went unused, and Russell ad-libbed much of his dialogue as Ian and Altos worked on the large icicles. The block of ice containing the key was switched between scenes. Part of the icy tunnel set was rigged to collapse when Ian blocked the Ice Soldiers' path. The travellers 'vanished' from the wooden

hut set between camera shots, after which there was a recording break to reposition Russell in the treasure vault set; the 'Next Episode' caption was ran over a shot of the empty display case in the vault.

William Hartnell rejoined the team for rehearsals for *Sentence of Death* (or *The Sentence of Death*, as the scripts were entitled) from Monday 13 to Thursday 16 April. Hartnell's fortnight's rest meant that he found it far easier now to learn his lines. Martin Cort now played Aydan, with Peter Stenson as the Second Judge; former Ice Soldiers Michael Allaby and Alan James became Larn and the First Judge. Carole Ann Ford was absent from the first day's rehearsals, filming scenes for the next serial – *The Aztecs* [1964 – see page 126] – at Ealing Studios. John Gorrie received a final draft of the concluding episode – *The Keys of Marinus* – on Thursday 16 April which he was able to forward to Stephen Dartnell in time for the following week's rehearsal.

The recording of *Sentence of Death* in

Raymond Cusick and his design team prepare the set



the evening of Friday 17 April, started with a new reprise; titles were again superimposed over the empty case. The courtroom was mainly composed of stock scenery, with the main features picked out in red against a white background. The set of Aydan's living room reused some of the dividers seen earlier in *The Sea of Death* and some of the fabrics acquired for the sets in *The Velvet Web*; also featured was a metal statue seen in the presentation of Sartre's *In Camera* later screened in *The Wednesday Play* in November 1964. For the scene where Barbara spies on Aydan and Kala in Aydan's living room, a keyhole-shaped mask was placed over the camera lens. To indicate that Aydan had been shot, the flaring of lights and camera over-exposure technique was again employed. The 'Next Episode' caption appeared over a shot of Barbara.

Conscience machine

Rehearsals for the final episode, *The Keys of Marinus* ran from Monday 20 to Thursday 23 April and saw Martin Cort and Peter Stenson now revert to being Voord, with Alan James this time playing a guard.

The final episode of the serial was recorded on Friday 24 April. Following a new reprise, the opening captions were superimposed over a shot of Barbara. Against a dark background, the split-screen and inlay effect was again used for the shot of Ian, Barbara and Susan vanishing from the ante room, and then for the



Left: Yartek was the spitting image of Arbitan.

Doctor's departure. Since being put into storage after the recording of *The Sea of Death*, the Conscience machine prop had been damaged, but could still be set to illuminate in the scene where Yartek inserts the keys. Playing Yartek, Stephen Dartnell wore a modified version of the mask first worn by Gordon Wales five weeks earlier, but with the front probe removed. On the archive room set, Martin Cort – unable to see properly through his Voord mask – tripped over the lower part of a door while manhandling Katharine Schofield, and on another occasion almost crashed into the scenery. While rehearsing the scene in which the Doctor strikes down Martin Cort's Voord with his cane, Cort had asked if Dartnell could soften the blow – only to find the strength of the impact increased on recording. Flash charges and falling 'debris', plus camera over-exposure, were used to give the impression of the machine exploding. A recording break was scheduled before the last scene, to allow the cast to move to the TARDIS set. The caption 'Next Episode: *The Temple of Evil*' was superimposed over the model shot of the island, this was the same film sequence seen at the opening of *The Sea of Death* but played in reverse. ■

PRODUCTION

Mar 64 Ealing Film Studios:
Model filming

Fri 20 Mar 64 Lime Grove Studio D:
The Sea of Death

Fri 27 Mar 64 Lime Grove Studio D:
The Velvet Web

Fri 3 Apr 64 Lime Grove Studio D:
The Screaming Jungle

Fri 10 Apr 64 Lime Grove Studio D:

The Snows of Terror

Fri 17 Apr 64 Lime Grove Studio D:
Sentence of Death

Fri 24 Apr 64 Lime Grove Studio D:
The Keys of Marinus



THE KEYS OF MARINUS

Post-production

Barbara Blythe
Arbitan
protects the
Conscience of
Marinus from
the Voord

The *Sea of Death* was edited from 6.30pm to 9.30pm on Monday 23 March. Because of its complexity, *The Velvet Web* required two evening's editing from 6.30pm to 9.30pm on both Tuesday 31 March and Thursday 2 April. *The Snows of Terror* was edited on Monday 13 April between 7pm and 10pm. The final episode was edited on Monday 27 April between 6.30pm and 9.30pm. The start of one scene in *The Keys of Marinus*

was trimmed for time: the sequence in Aydan's living room when Barbara visited Kala. Originally it opened with Kala pacing back and forth, worried and nervous. She stopped at the telephone and was about to use it when she fought her impulse and took her hand back. To calm herself, she moved to a table where she started to fix her tear-stained face at a mirror; this she was doing when the door buzzer sounded and she went to answer it ■

Publicity

- ▶ *Radio Times* for 11-17 April 1964 carried an introductory article for the new serial, illustrated by a photograph of Arbitan with Susan, Ian and the Doctor on the archive set. The article then continued with a brief profile of former *Nicholas Nickleby* star William Russell who lived in a seventeenth-century house near London
- ▶ On the Thursday 9 April edition of *Junior Points of View*, June Imray told viewers that the Daleks "should be back at the end of the year" with story suggestions including Simon Whitwam's proposal that Dr Who should land at the birth of Christ, GR Cree's notion of the TARDIS being

stolen by the Morlocks from HG Wells' *The Time Machine*, and Peter Martinage noting that Dr Who and Ian Chesterton never shaved. John Lucas of Dagenham also attempted to rationalise how the time machine was bigger inside than out ("I would say it was only a two-dimensional object and that the third dimension had been removed") before the subject was discussed by science-fiction writer and electronics expert Charles Maine

- ▶ On Thursday 9 April, the *Daily Express* ran *After the Daleks a new horror VOORDS*, promoting the new serial with a photograph of Martin Cort as one of the 'black monsters' destined

Radio Times publicity for *The Keys of Marinus*

DR. WHO

A new adventure on a strange planet begins today



5.30

As the travellers in the space-vessel Tardis continue their momentary journey through time and through the cosmos they are brought face to face with many physical dangers and barriers. But almost more terrifying than these solid barriers are the barriers of the mind which they meet when they come into contact with civilisations whose ways of thinking and ideas of good and evil are utterly foreign to anything known on Earth or even on Dr Who's own planet.

The Doctor and his three companions are confronted with just such a situation in the series of adventures which begins today. They have at last bidden farewell to thirteenth-century Cathay which, though savage and strange enough, still bore some faint resemblance to a familiar way of life. Now their erratic ship has carried them far out beyond the Milky Way, to a planet whose name they discover is Marinus. The time is somewhere in the future.

On Marinus they find a world which seems to be half a Utopia and half an inferno. There is a race of men who believe that everyone should have exactly what he wants whenever he wants it, at the same time there is a rival race as sinister as the Daleks the travellers met on another planet.

In the thick of the exciting events in the first episode—called *The Sea of Death*—is the schoolmaster Ian Chesterton, otherwise William Russell. He is a former Old Vic actor previously best known for his costume parts in serials like *Nicholas Nickleby*, and this is his first venture into science fiction. When not travelling into the future, he lives in a sense in the past—in a 17th-century house near London.



From the left: George Coulouris, Carole Ann Ford, William Russell, and William Hartnell

Right:
Carole Ann
Ford in the
arms of an
outer space
creature.

to take over from Daleks, with the text noting that the 'rubber men from Marinus {with} heads of enormous beetles' were created by Terry Nation.

- Also on Thursday 9 April, the *Daily Mail's* *New TV Monsters Will Rival the Daleks* by Douglas Marlborough was another visual piece with a photograph of a Voord. "They do not appear in every episode. They're only one of many menaces," commented Verity Lambert. The *Daily Mirror* also ran a shot of *A Voord from Outer Space*.
- On Saturday 11 April, the day that the first episode of the serial would be broadcast, the *Daily Mail* featured *In the Grip of a Voord!* which included a photograph of Carole Ann Ford biting a Voord and noted that 'the Voords are all rubber. They bounce across BBC TV screens today in the first episode of a new *Dr Who* space series - and could rival the dreaded Daleks.' Peter Stenson was 'the actor with flippers on his feet and a triangle on his head'.
- On the same day, the *Daily Mirror* ran *My word - it's a Voord!* and offered a shot of Carole Ann Ford in the arms of 'an outer space creature'.



- An interview with Carole Ann Ford conducted by Ruth Makhoul appeared in *Reveille* for the week of 23-29 April under the title *When Work is Child's Play*. An interview with William Hartnell had also been conducted by a press agency for syndication, and appeared in papers such as the *Yorkshire Evening Press* on Monday 27 April.

Broadcast

- ▶ Early episodes of the serial ran opposite the end of ITV shows including *The Buccaneers* (eg ATV and Westward), *The Bugs Bunny Show* (ABC), the News and then *Thank Your Lucky Stars*. Ratings were strong at first, and *The Sea of Death* was the top-rated BBC programme of the week in the Granada region.
- ▶ On Saturday 25 April, *The Screaming Jungle* became the first *Doctor Who* episode to be transmitted on BBC1, as the BBC Television service had been renamed following the troubled launch of BBC2 the previous Monday. On Tuesday 28, the BBC's board of managers expressed their concern about the show's creepiness; Kenneth Adam, director of television, said his three-year-old granddaughter had remarked on how the travellers 'always split up so they could get into trouble'. Head of



serials Donald Wilson discussed this with Verity Lambert, informing head of drama, Sydney Newman, on Wednesday 6 May that the best writers for *Doctor Who* were not necessarily the best for character and dialogue.

- ▶ *Dr Who Comes Down to Earth* was the title of Shaun Usher's chat with William Hartnell in the *Daily Sketch* on Friday 8 May. The star discussed his fortnight's break from *Doctor Who* during a rehearsal break at Shepherd's Bush, commenting: "I did spend two splendid days racing at Lingfield [Park]. The weather was glorious. I went along with an old pal of mine, and had a splendid time – picked two winners and two seconds."
- ▶ Dated Saturday 6 June, the *Daily Worker's* Bob Leeson felt that the fifth episode of the serial was the low point for the series, noting that the sudden introduction of a trial scene was the mark of a flagging story and a rushed script.
- ▶ From Saturday 9 May, *Doctor Who* moved back to its previous time slot of 5.15pm with *Sentence of Death* which was still sandwiched between *The Telegoons* and *Juke Box Jury*. In its old slot, the programme lost almost two million viewers. Another million viewers were lost the following week when *Juke Box Jury* was off the air and replaced by the film *Where Coco Lives* about Coco the Clown. The audience appreciation

Left:
Altos
challenges
Barbara to a
staring contest



Above:
A Voord lies in
wait for Susan

index for the serial hovered around the 60 mark, similar to that for *Marco Polo*

- ▶ BSB transmitted the serial on Saturday 22 September 1990. A rights problem with Terry Nation's agents meant that the serial was not initially available to UK Gold when it began broadcasting in 1992. The serial aired from Wednesday 5 January 1994, with compilation transmissions on Sunday 6 February 1994, Saturday 11 July 1998, Friday 8 January 1999 and Friday 2 July 1999
- ▶ The serial was sold widely overseas as part of the second batch of 13 16mm film recordings, with Spanish and Arabic dubs available from 1967; the Spanish versions of these programmes were entitled *El Mar de la Muerte*, *La*

Trampa de Terciopelo (*The Trap of Velvet*), *La Selva de los Gritos* (*The Forest of Screams*), *Las Nieves del Terror*, *Sentencia de Muerte* and *Los Micro Circuitos de Marino* (*The Microcircuits of Marinus*). Payments were logged under the title *Dr Who and the Keys of Marinus* while publicity material referred to it as *The Keys of Marinus*. By 1974, the serial was no longer available

- ▶ On Thursday 17 August 1967, all six master tapes were cleared for wiping. The BBC Film Library retained only a 16mm negative print of *Sentence of Death*, but in 1977 it was confirmed that BBC Enterprises had retained film recordings of the entire serial; the BBC also has positives of *The Velvet Web*, *The Screaming Jungle*, *The Snows of Terror* and *The Keys of Marinus* plus viewing prints of all six instalments and also a 16mm Arabic print of *The Sea of Death* obtained from BBC Enterprises in 1978. Copies of the episodes were also held by the National Film and Television Archive. It was later discovered that *The Velvet Web* had five small cuts made to it, while three small cuts had been made to *The Snows of Terror*; in both cases, off-air soundtracks recorded by David Holman helped fill in the missing material for restoration work

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	RATING	RATING CHART POS	APPRECIATION INDEX
The Sea of Death	Saturday 11 April 1964	5.30pm-5.55pm	BBC TV	2320	9.9M (22nd)	62
The Velvet Web	Saturday 18 April 1964	5.30pm-5.55pm	BBC TV	2537	9.4M (25th)	60
The Screaming Jungle	Saturday 25 April 1964	5.30pm-5.55pm	BBC1	2345	9.9M (22nd)	61
The Snows of Terror	Saturday 2 May 1964	5.30pm-5.55pm	BBC1	2454	10.4M (20th)	60
Sentence of Death	Saturday 9 May 1964	5.15pm-5.40pm	BBC1	2503	7.9M (29th)	61
The Keys of Marinus	Saturday 16 May 1964	5.15pm-5.40pm	BBC1	2511	6.9M (43rd)	63

Merchandise

Terry Nation's scripts were faithfully adapted for Target Books by former *Doctor Who* producer Philip Hinchcliffe - who had worked on the series from 1974 to 1977 - as *Doctor Who and the Keys of Marinus*, in minor changes, the tale began at 701 zeniths (Inter Galactic Time), the Voord travelled in BXV sub-oceanic assault craft, the Ice Soldiers were frozen inside the block of ice (as per the script), and Eyesen became Eyson. The book was published in both paperback and hardback from WH Allen in August 1980. Although a piece of artwork specific to the serial had been planned, the



Left and below
Two of Cadet's Sweet Cigarette cards featuring the Voord



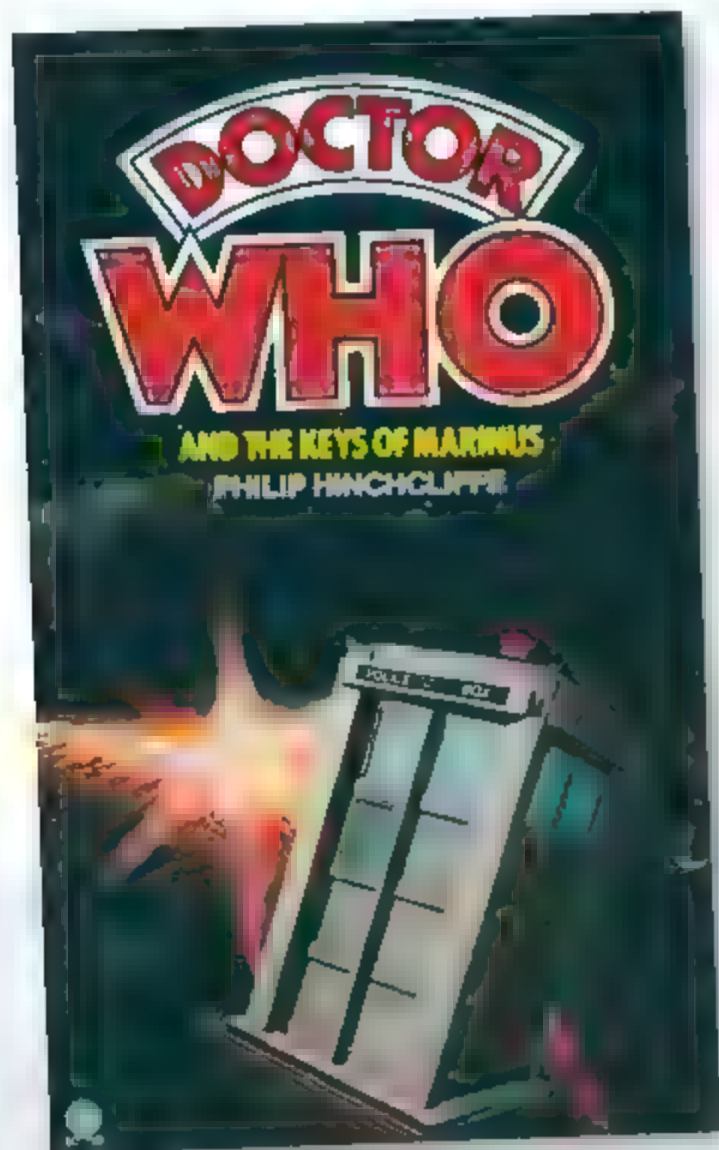
Left
Target novelisation with a cover by David McAllister

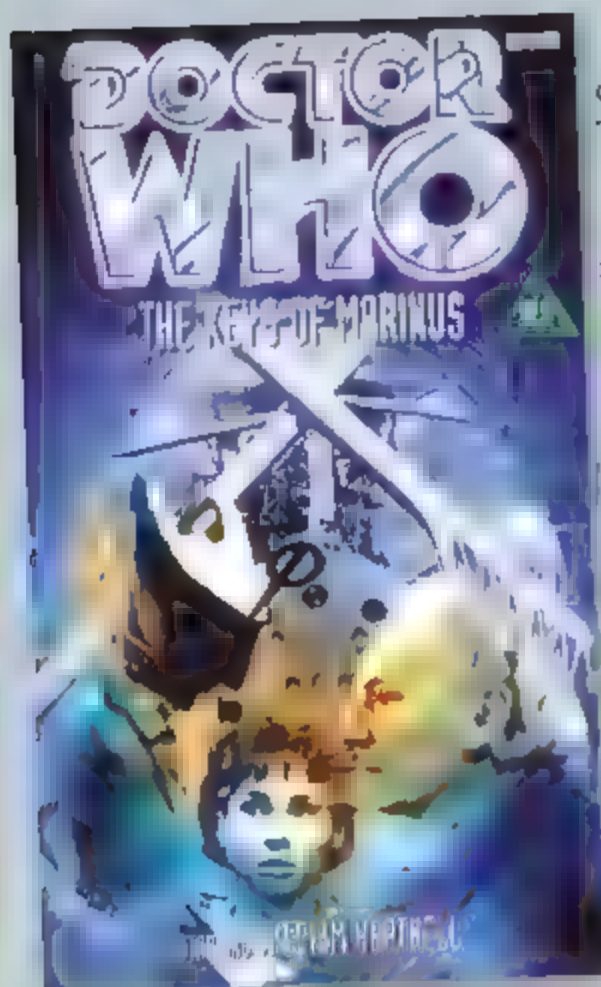
eventual cover was a generic piece of David McAllister artwork showing the TARDIS in space. The paperback was included in *The Doctor Who Gift Set*, released in 1986.

Voord transfers

Late in 1964, the Voord appeared in the first half of an adventure spanning 50 collectors' cards found in packets of Cadet's *Dr Who and the Daleks* Sweet Cigarettes, on Marinus, 'Dr Who' found the Voord working with the Daleks to attack Earth, but after crashing in South America the Chief Voord changed sides and helped defeat the invaders. The film company AARU apparently purchased the movie rights to *The Keys of Marinus* along with Terry Nation's Dalek serials, but later dropped them. The Voord appeared on rub-down transfer sheets alongside

Below:
The Voord in the first *Dr Who Annual*.





Above: Cover for the VHS release of the story.

other monsters from Tower Press in 1965.

The first edition of *The Dr Who Annual*, issued in September 1965, featured the Voord both on the cover and in the text story *The Fishmen of Kandalunga* with various continuity references to the television serial; the Voord recalled how the Doctor helped 'the Arbitans' to repel them from Marinus to the water world of Kandalunga. The personal travel dials and two of the keys

of Marinus also reappeared in the story, and it was stated that the organ projecting from the front of the Voords' mask gave them telepathic powers.

Sixth Doctor comic strip

The Voord also appeared in mid 1987 in the three-part *Doctor Who Magazine* comic strip *The World Shapers*, in which writer Grant Morrison had the Sixth Doctor return to Marinus, where it was indicated that the Voord would eventually evolve into the Cybermen.

A Voord bust was included in a set issued in 1999 by Head-Up Display. Two figures from the serial were also issued by Harlequin Miniatures: a Voord Warrior in September 1999 and a Voord Leader in April 2000.

BBC Worldwide released *The Keys of Marinus* on video in March 1999. The serial was released on DVD in September 2009 and included some special features.

► **Commentary** with actors William Russell and Carole Ann Ford, director John Cornie and designer Raymond Cusick. Moderated by Clayton Hickman.

► **The Sets of Marinus** - designer Raymond Cusick recalls his work on this story.

► **Cadet Sweets: Doctor Who and the Daleks** - scans of the entire set of the Cadet Sweet Cards.

► **Photo gallery**

► **Subtitle production notes**

► **Easter Egg** - 8mm film shot of work at Lime Grove by grams operator Pat Heigham.

Sound effects from *The Keys of Marinus* were included on four-disc and 11-disc versions of *Doctor Who: The 50th Anniversary Collection* from Silva Screen in December 2013 and September/November 2014. The track from this serial was *Sleeping Machine*.

A4 prints of Andrew Skilleter's unused cover for the BBC Video release of *The Keys of Marinus* were available in September 2011. ■

Right: The DVD cover by Clayton Hickman.



Cast and credits

CAST

William Hartnell	Dr Who*
William Russell	an Chesterton
Jacqueline Hill	Barbara Wright
	and
Carole Ann Ford	Susan Foreman
	with
George Coulouris	Arbitan [1]
Francis de Wolff	Vasor [4]
Donald Pickering	Eyesen [5-6]
Henley Thomas	Tarron [5-6]
Robin Phillips	Altos [2-6]
	and introducing
Katharine Schofield	Sabetha [2-6]
	with
Martin Cort [1-6]	Peter Stenson [1,6], Gordon Wales [1]
Heron Carvic	Voorde [1]
Heron Carvic	Voice of Morpho [2]
Martin Cort	Warrior [3]
Edmund Warwick	Darius [3]
Michael Allaby, Alan James, Peter Stenson, Anthony Verner	Ice Soldiers [4]
Michael Allaby	Lam [5-6]
Raf de la Torre	Senior Judge [5]
Alan James	First Judge [5]
Peter Stenson	Second Judge [5]
Fiona Walker	Kala [5-6]
Martin Cort	Aydan [5]
Alan James	Guard [6]
Stephen Dartnell	Vortex [6]

* Credited but does not appear in 3 or 4
 * One doubles as Aydan in 4

UNMENTIONED

John Beerbohm	Double for Arbitan
Faith Hines, Daphne Thomas, Veronica Thornton, Sharon Young, Lynda Taylor	Ladies in Waiting
Bob Haddow	Idol

Dougie Dean Epr n
Veronica Thornton, Valerie Stanton, David Kramer, Adrian Drotskie, Leslie Shannon, Patricia Anne, Billy Dean, Tony Lampton, Brian Bates, Monique Lewis, Heidi Laine, Rosina Stewart, Cecilia Johnson, Jill Howard, Yvonne Howard, Tony Hennessey, Johnny Crawford, Leslie Wilkinson, Desmond Cullum Jones, Perrin Lewis Citizens of Mien us

CREDITS

Written by **Terry Nation**
 Title music by **Ron Grainer**
 with the BBC Radiophonic Workshop
 Incidental music composed by **Norman Kay**
 Costumes Supervised by **Daphne Dare**
 Make-up Supervised by **J. Summers**
 Story Editor: **David Whitaker**
 Designer: **Raymond P. Cusick**
 Associate Producer: **Mervyn Pinfield**
 Producer: **Ventura Lambert**
 Directed by **John Gorrie**
 BBC TV

Credited on 6 only

Below:
 "Now, where
 did I last see
 those keys?"



Profile

GEORGE COULOURIS

Arbitan

Right:
George
Coulouris in
Birds Fall Down
in 1978.

George Coulouris was arguably the biggest guest star of *Doctor Who*'s first series. Born George Alexander Coulouris on 1 October 1903 in Hulton Street, Salford, on Manchester's outskirts, his father Nicholas was an immigrant from a Greek mountain village, and mother Abigail (née Redfern) a domestic servant from Knutsford. They ran The King's Restaurant, Trafford Road, his father also earning a small fortune trading in auction goods in wartime.

Despite good grades from Manchester Grammar School his father forbade him from university studies. Wanting to become an actor, Coulouris ran away to London aged 20, but his northern accent scuppered his plans. Actress Sybil Thorndike suggested a scholarship to the Central School of Speech and Drama. After

Below:
In *Virus X*
in 1962



working as a waiter on Cunard liner *The Majestic* in 1924, then teaching English at schools in Lucerne and Milan, he studied at Central in 1925 but after nine months returned north on his mother's death.

His professional stage début came at the local Rusholme Rep Theatre, playing Reverend Duke in *Outward Bound* in May 1926 and by October he had joined London's Old Vic company in small roles. He next earned favourable notices with the Cambridge Festival Theatre company in *The Hairy Ape*, *Romeo and Juliet* and *As You Like It* (all 1928/9). Coulouris made his Broadway début in *The Novice and the Duke* in December 1929. Marrying American Louise Franklin, Coulouris found further Stateside stage work including *Saint Joan* (1936, Martin Beck Theatre) and made his movie début in *Christopher Bean* (1933).

He met novice actor Orson Welles during a disastrous play *Ten Million Ghosts* in October 1936, and the following year, when Welles formed his Mercury Theatre company, Coulouris was Mark Antony in a modern dress *Julius Caesar* (1937). The company performed radio plays during 1938/9 including *Julius Caesar*, *Dracula* and *Treasure Island*. Coulouris also spent two years as US radio's *Bulldog Drummond* from 1941.

He was cast in Orson Welles' cinematic masterpiece *Citizen Kane* (1941) as financier Walter Parks Thatcher, which won him a National Board of Review award.

Oscar-nominated as the villainous Teck de Brancovis in *Watch on the Rhine* (1943), Coulouris was subsequently mildly typecast as bad guys. Other US films included *Mr Skeffington* (1944), *Hotel Berlin* (1945) and *Joan of Arc* (1948)

Britain's thriving theatre scene lured him home in January 1949, settling with wife Louise and their two children at Chestnut Cottage, Hampstead. He joined the Bristol Old Vic for its 1949/50 season, taking title roles in *Tartuffe* and *The Admirable Crichton* and playing Brutus in *Julius Caesar*. He took the lead in *King Lear* (1952, Citizens' Theatre, Glasgow), later reprised at the Hollywood Globe (1977). Other stage highlights included *An Enemy of the People* (1959, Arts Theatre, Cambridge), *Soldiers* (1968, New Theatre) and *Cat on a Hot Tin Roof* (1970, Richmond Theatre)

His 1950s UK film roles included three of the popular *Doctor* comedy series, *Son of Robin Hood* (1958) and deadly plant B-movie *The Woman Eater* (1959)

After half-a-dozen single TV plays in the 1950s he diversified into series including *Hancock's Half Hour* (1960), *Maigret* (1961,

1963), *Danger Man* (1966), *The Prisoner* (1967), *Lord Peter Wimsey* (1972) and *Playhouse: the Mind Beyond* (1976)

He played Harcourt Brown in science-fiction serials *Pathfinders to Mars* (1960/1) and *Pathfinders to Venus* (1961). Latter feature films took in spy thrillers *Arabesque* (1966) and *The Assassination Bureau* (1969), horrors *Blood from the Mummy's Tomb* (1971) and *Tower of Evil* (1972) and even sex comedy *Percy's Progress* (1974). Notable successes were *Papillon* (1973), *Mahler* (1974) and *Murder on the Orient Express* (1974)

His final TV performances ranged from kids' thriller *The Doombolt Chase* (1978) to *Hart to Hart* (1984)

A three-part BBC radio memoir *Hollywood and Back* (1962) celebrated his early career

After wife Louise died in 1976 he married Elizabeth Donaldson in 1977. His two children by Louise were George Jr, a computer science professor, and Mary Louise, an artist

Retiring in 1985 after being diagnosed with Parkinson's disease, Coulouris died from heart failure on 25 April 1989 ■

Below:

As Arb. tan with William Hartne in *The Keys of Marinus*.





THE AZTECS

► STORY 6

In fifteenth-century Mexico, the TARDIS crew meets the Aztecs, a highly civilised yet barbaric race. When Barbara is heralded as the reincarnation of the high priest Yetaka, she decides to use her new status to change history for the better.



'YOU CAN'T REWRITE HISTORY
— NOT ONE LINE!'

Introduction

“When we met, I said travel with me in space. You said no. Then I said time machine.”

This is what the Ninth Doctor says to Rose Tyler in *Father's Day* [2005 – see Volume 49], after she catastrophically altered the course of history. Rose, of course, wasn't the first companion who was tempted to tinker with past events.

The Aztecs is where it begins. Barbara, a history teacher, wants to civilise the indigenous people of fifteenth-century Central America. She is appalled by their barbarism, but reasons that if she can quell that instinct, the more civilised aspects of their culture would flourish and they could possibly avert their demise at the hands of the Spanish.

At this stage in the development of the series' mythology, the Doctor takes a very firm stance: “You can't rewrite history – not one line!” Two stories later, at the end of *The Reign of Terror* [1964 – see Volume 3] Susan suggests that making changes is impossible. The Doctor, however, hedges his bets and simply says, “It's hardly fair to speculate.” It's a noteworthy exchange. Obviously, as the series progressed, history would indeed be rewritten. But more importantly, the Doctor stresses that their travels are an opportunity to learn. Rather than railing against the inevitable, we should seek to understand why things are as they are.

Rose Tyler's better understanding of the sacrifice her father had to make prepared her to make a similarly noble decision to rescue the Doctor in *Bad Wolf/The Parting*

of the Ways [2005 – see Volume 50]. The Doctor is forbidden to interfere. At the end of *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7] the Doctor tells Steven Taylor that history sometimes gives us a terrible shock because we don't understand. And yet he recognises that small victories are possible. When Donna Noble is appalled that the Doctor is unwilling to save anyone in *The Fires of Pompeii* [2008 – see Volume 57], he relents and saves one family. This would serve as a reminder, in 2015's *The Girl Who Died*, that it's his role to save people.

Of course, Barbara fails to save the Aztecs. But she does at least change the life of one man – the High Priest Autloc – who becomes more enlightened. Whether that will be ultimately to his benefit, only time can tell. ■

Below: Barbara's good intentions change the life of Autloc.



THE TEMPLE OF EVIL

The TARDIS has landed in a tomb. Barbara and Susan emerge and Barbara identifies the remains of an Aztec priest. She puts on the priest's bracelet. Part of the tomb wall swings open and Barbara emerges to be confronted by Autloc, High Priest of Knowledge [1]

The Doctor, Ian and Susan leave the tomb through the pivoting wall – which closes behind them. It can only be opened from the inside. They are greeted as “servants of Yetaxa”. Barbara has been mistaken for an Aztec god because of the bracelet!

The Doctor, Ian and Susan meet Barbara dressed in Aztec finery. [2] Ian is keen to find out how to get back into the tomb, but the Doctor warns him not to arouse suspicion

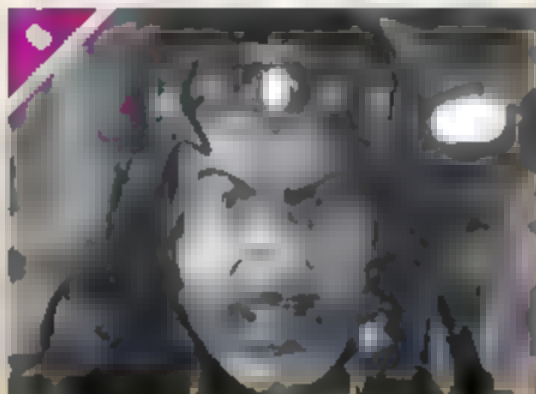
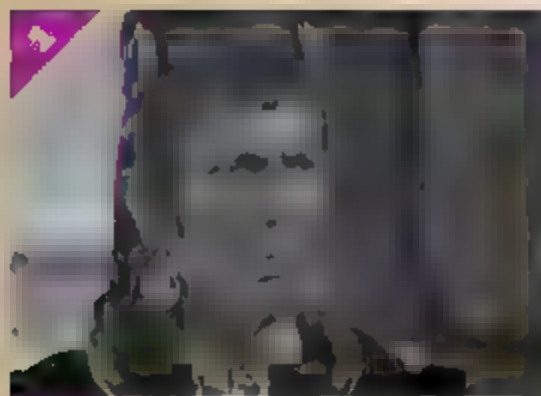
Autloc asks Barbara to appear at the ceremony of the Rain God and she

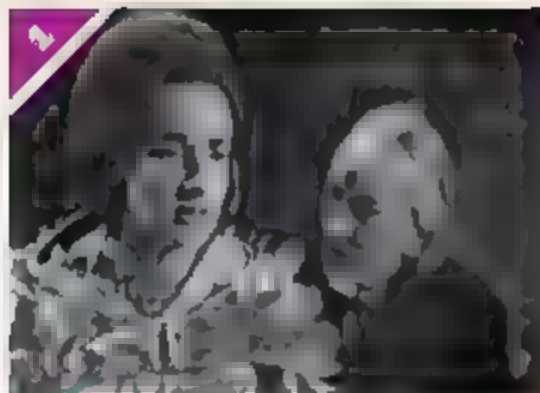
agrees. Tlotoxl, High Priest of Sacrifice, thinks that Ian should lead their army instead of their chosen warrior, Ixta. [3] Ian is taken to meet Ixta, who tells him that they will be escorting the human sacrifice to the ceremony.

Autloc takes the Doctor to the Garden of Peace where he meets a refined lady, Cameca. He learns that the man who built the tomb is dead but his son lives; Cameca offers to arrange a meeting. [4] Ian arrives to tell the Doctor about the sacrifice, the Doctor warns Ian not to interfere

The Doctor rushes to give Barbara the same warning, but Barbara is determined to prove that it is not necessary for somebody to die to make it rain. “But you can’t rewrite history,” the Doctor tells her “Not one line!” [5]

The ceremony begins and Tlotoxl is about to perform the sacrifice when Barbara commands him to stop. The intended victim kills himself and it starts raining. Tlotoxl is convinced Barbara is a false goddess. [6]





THE WARRIORS OF DEATH

Susan is sent to a seminary to be taught respect for Aztec customs. The Doctor tells Barbara the more Tlotoxl doubts her, the more she must convince Autloc that she is Yetaxa. [1]

In the barracks, Ian tells Autloc he could overcome an enemy with his thumb, and demonstrates by rendering Ixta unconscious by squeezing on a pressure point. Tlotoxl enters and Ian goes for a walk. They are joined by the Perfect Victim, whose every wish must be granted. Tlotoxl manipulates the Perfect Victim into asking to see Ian and Ixta fight. [2]

Cameca goes to see Ixta at the barracks and tells him the old servant of Yetaxa wishes to talk to him about his father's work.

In the seminary, Autloc instructs Susan on how to behave when presented with

her future husband for the first time Susan objects to the idea of being told who to marry. [3]

Ixta finds the Doctor in the Garden of Peace. Ixta agrees to bring the Doctor his father's drawings of the tomb after sunset "if the Gods are willing" He explains that he must face another warrior in combat The Doctor offers to assist him. [4]

Barbara talks with Autloc, prophesying that if the Aztecs continue making human sacrifices, it will end in their doom. [5]

The Doctor gives Ixta a thorn which will drain his opponent's strength. He then visits Barbara at the temple, and is horrified to learn that the man he has helped will be fighting Ian. The Doctor leaves to warn Ian but is grabbed by Tlotoxl's guards

In the barracks, Ian and Ixta face each other. Ian is scratched by the thorn and weakens. Tlotoxl orders Ixta to kill him Barbara bursts in, telling Ixta to stop. Tlotoxl turns on her. "If you are Yetaxa, save him." [6]

THE BRIDE OF SACRIFICE

Barbara holds a knife to Tlotoxl's throat and orders Ixta to put down his weapon. He obeys and Autloc and Barbara return to the temple, where Autloc tells Barbara that the next sacrifice will be in three days, during an eclipse

Tlotoxl enlists the aid of the priest Tonila to help him destroy the false Yetaxa, unaware they are being overheard by Ian. [1]

Cameca meets the Doctor in the Garden of Peace. She spills some cocoa beans and the Doctor suggests making some cocoa as a token of his esteem. [2]

Ian visits Barbara at the temple to warn her that Tlotoxl is up to something. Tonila and Tlotoxl then arrive, Tlotoxl handing her a drink. Barbara realises it is poisoned and hurls it away. [3]

The Doctor and Cameca share the cocoa, which Cameca mistakes for a

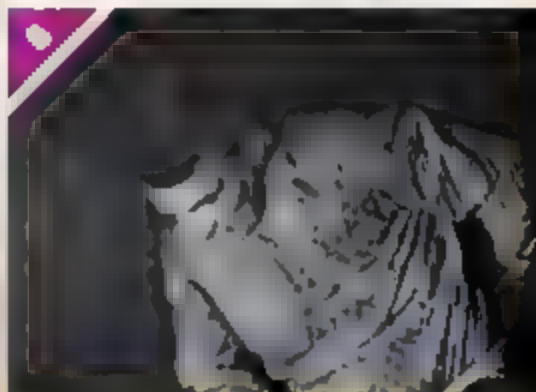
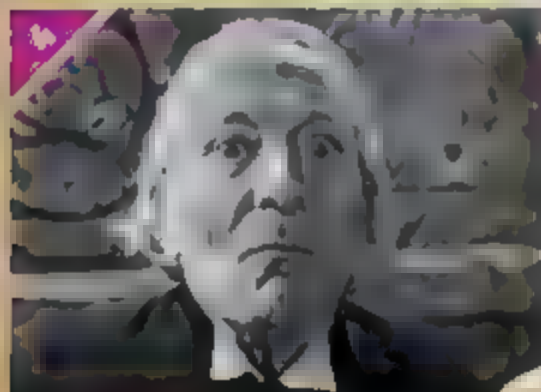
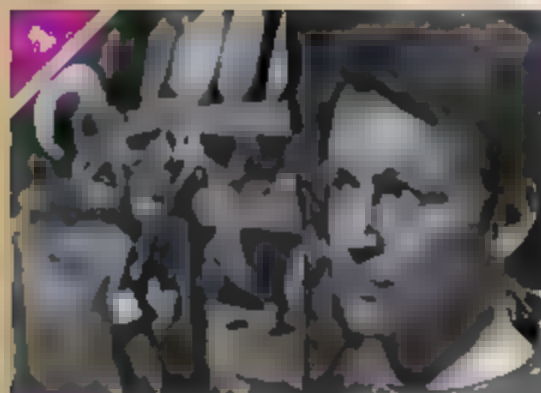
proposal of marriage. The Doctor is dumbfounded. [4]

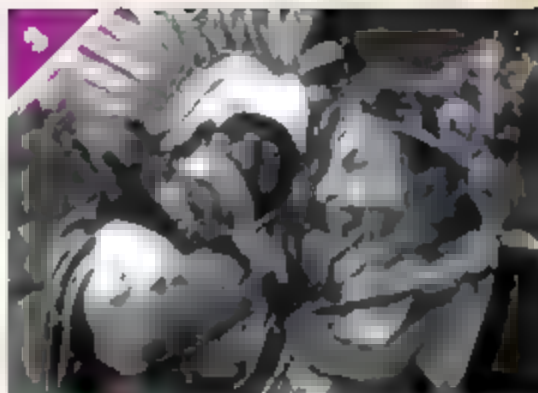
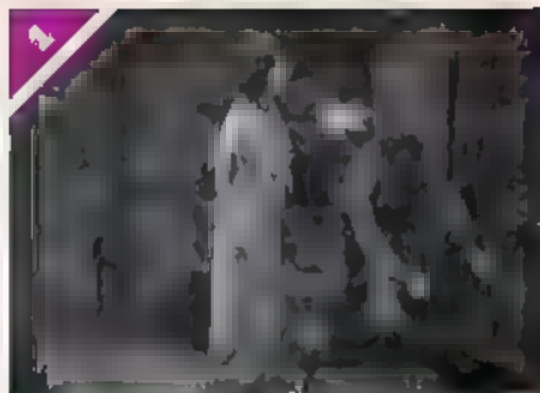
Tonila tells Tlotoxl about Susan saying she would only marry someone of her own choosing, which gives Tlotoxl an idea. He convinces the Perfect Victim to name Susan as his bride. Susan turns him down.

Cameca gives the Doctor an amulet that was given to her by Ixta's father.

Barbara is informed by Tlotoxl that someone has spoken out against the Aztecs' teachings and must be publicly punished at the temple on the day of darkness. [5] The Doctor deduces there must be a tunnel leading from the garden to the tomb and tells Ian. Barbara is visited by Autloc who tells her that the person due to be punished is Susan.

That night, Ian meets the Doctor at the garden. Ian moves a stone to reveal a tunnel and crawls inside. The Doctor is disturbed by Ixta who replaces the stone, explaining that the tunnel is a water conduit. And, sure enough, it starts filling with water. [6]





THE DAY OF DARKNESS

Ian climbs all the way to the tomb. He hooks a strap over the door so he can open it from the outside, then emerges to greet Barbara. [1] The Doctor goes to the temple and is delighted to find Ian alive. Now all they have to do is get Susan.

Susan is in Ixta's custody. Ian rescues her and they return to the temple, but even with all four of them pulling the strap the tomb door remains closed. What they need is a pulley.

Tlotoxl has another idea. Ixta must use Ian's club to strike down Autloc so that Ian will be blamed.

Susan goes with Ian to the garden – where she finds Autloc lying on the ground. Ixta accuses Ian of attacking the priest and takes them prisoner.

Cameca keeps the Doctor company as he carves a wheel. When he finishes, he

bids her farewell. [2] After the Doctor has gone, Autloc gives Cameca all his wealth. He intends to seek his truth in the wilderness.

Cameca tries to bribe the guard to let Susan go but Ian knocks him out to save time. He changes into the guard captain's ceremonial dress and escorts Barbara to the sacrificial altar, where she is attacked by Tlotoxl. Ian disarms Tlotoxl. [3] and the Doctor, Barbara and Susan use the wheel to open the tomb.

Ian faces Ixta in a duel. After a struggle, Ian hurls Ixta over the edge of the pyramid. [4] He joins his friends in the tomb as Tlotoxl prepares to sacrifice the Perfect Victim.

The Doctor tells Barbara she may have failed to save a civilisation, but she helped to save one man. He considers leaving behind Cameca's gift, but keeps it. [5]

The TARDIS materialises at a new location – but the instruments say they're still moving. [6]

Pre-production

“Whilst *Marco Polo* [1964 – see page 36] was still being made, [story editor] David Whitaker asked me, ‘What now?’” recalled writer John Lucarotti in *Doctor Who Magazine* 171. “I’d lived in Mexico and had been fascinated by the Aztecs – a highly civilised but barbaric race, who had calculated the length of the

year to three decimal places, knew nothing of the wheel, and used to cut out people’s hearts in human sacrifice.”

Lucarotti’s second story for *Doctor Who* originated around February 1964. This time it would be a four-part historical adventure, rather than a seven-episode epic like *Marco Polo*. It was also around this time that Donald Baverstock, the chief of programmes, guaranteed *Doctor Who* its

Below:
Ian becomes
an honorary
Aztec



initial 52-week run, and Lucarotti's new story was to lead off the second half of this year

"Aztec culture was literally wiped off the face of the Earth," commented Lucarotti in a syndicated interview as he explained his fascination with the contradictory ancient Mexican culture. "They were a highly civilised and cultured race. Children were strictly disciplined, there was a high standard of morality, people retired at 50, their knowledge of astronomy was equal to ours today. Yet they cut out human hearts for sacrifice. There is a record of them having cut out 10,000 hearts in one day."

Human relationships

Despite their advances in agriculture and medicine, they only learned to work metals for decoration, not to manufacture tools and weaponry; their primary technology was chipped and ground stone. They treated the wheel purely as a children's toy, not a powerful mechanical device. They taught and developed strict societal codes, but had no written alphabet and relied on a form of stylised picture-writing. Lucarotti was keen to use these sharp contrasts to explore a greater depth of human relationships in the series than he had in *Marco Polo*, blending the regular characters into the historical setting. His formal commission came on Tuesday 25 February, apparently under the title *The Aztecs*

One requirement imposed on Lucarotti by Whitaker concerned the use of the character Susan, played by Carole Ann Ford. On Monday 24 February, Whitaker wrote to Carole Ann Ford's agent and husband Walter Jokel who had asked if the actress could be released in mid-April for a holiday. Whitaker indicated that the actress could be given a fortnight's holiday



Above:
Aztec
civilisation.

from recording on the series between Saturday 2 and Sunday 17 May in 'the middle two episodes of a proposed four-part serial about the Mayan tribe of South America' Whitaker added, 'It is giving us some brain teasing because we are conscious of the excellence of Carole's contribution to the show as a whole, however, I think, with a little bit of devising we may be able to get away with non-appearance for a fortnight.' Rather than omit the character entirely from these instalments (as with William Hartnell's Doctor during the middle two episodes of the preceding serial *The Keys of Marinus* [1964 - see page 84]), it was decided to minimise Susan's appearances in them; her scenes would be pre-filmed in advance of studio recording.

Aboard his boat in Majorca, Lucarotti worked on the scripts from late February through March, having occasional meetings with Whitaker in London. "John Lucarotti," recalled producer Verity Lambert's secretary Val Speyer in the fanzine *TARDIS* Vol 15 No 3, "was

Connections: Reserved

► In *The Temple of Evil*, Barbara refers to the Royal Enclosure at Ascot, the elite area occupied by the Royal Family for certain race meetings at the Berkshire racecourse since it was founded in 1711.



Connections: Caning it!

► The Doctor once again is seen to be using the cane that he acquired in *Marco Polo* [1964 - see page 36]

going through a very difficult time in his life and he was often late for meetings. David Whitaker was very patient with him."

As with Lucarotti's earlier serial, he created a plot device to prevent the travellers returning to their ship and

leaving the adventure - in this case the sealed door of the Aztec tomb inside which the TARDIS materialises. One new element was to be a quixotic romance for the Doctor, who would unintentionally become involved with a genteel Aztec lady, Cameca

The scripts were delivered by Wednesday 18 March, despite Lucarotti being ill prior to Monday 16; on Tuesday 17 he delivered two-thirds of his material to the production office and continued working on the remainder of the scripts throughout the day.

During the original opening sequence for *The Temple of Evil*, Barbara recognised the masked corpse of Yetaxa as being that of an

Aztec priest, concluding that the TARDIS had landed circa 1430, during the height of the Aztec civilisation - although this was later revised to become an estimation of when Yetaxa had died. Barbara also referred to the treasures in the tomb as dating from the early Aztec period. The symbol of the serpent - as seen on Yetaxa's bracelet - was very important to the Aztecs; they believed that the sun drew its life from the serpent, which represented the Earth

Aztec gods

Only one of the many Aztec gods was named in the script: Tlaloc the Rain God, referred to by Tlotoxl in *The Temple of Evil*. Tlaloc was not one of the Aztecs' major deities, but was important since he was responsible for the irrigation of crops in the hot climate. When Tlotoxl spoke to Autloc in *The Temple of Evil*, he asked the Priest of Knowledge if he still worshipped "him who has fallen" and not "him who has made us strong". This was a reference to the gods Quetzalcoatl and Huitzilopochtli. Quetzalcoatl was the Green-Feathered Serpent, the God of Wind worshipped by the Toltecs and later the Aztecs; he ruled during the age of the First Sun. Huitzilopochtli was the Aztecs' Sun God, to whom sacrifices had to be made. However, research into these legends has since shown that Quetzalcoatl and Huitzilopochtli were one and the same, Quetzalcoatl was an earlier name used by the Nahua for the Sun God

During *The Bride of Sacrifice*, Susan recited lessons from the Annals of Cuauhtitlan (Cuauhtitlan being the Aztec city), making reference to the five suns in the sky: "Four Tiger, sun of Air, sun of Fire and Rain, sun of Water, sun of Man." This referred to the Aztec myth of creation,

Below:
All hail Yetaxa





which was in turn based on the older Nahua myths

In *The Warriors of Death*, Tlotoxl tried to trick Barbara with questions, one of which concerned the number of heavens. Barbara answered correctly that there were 13. These were the mythical heavens ruled by Huitzilopochtli and guarded by Coatlicue, the mother of the sun. In *The Bride of Sacrifice*, Autloc referred to Cameca possibly using her cocoa beans for barter, which was one of the uses the Aztecs put them to. He then realised that she wished to have them prepared as a love potion a reference to the bitter ceremonial drink xocoatl

The Perfect Victim was based on the sacrifices made to Tezcatlipoca, an early Aztec solar deity who later became separated into four different figures (including both Tlaloc and Quetzalcoatl)

None of the names used by Lucarotti for his characters came from historical figures, but all were Aztec-sounding through the use of prefixes and suffixes: 'Ixta' was derived from the name of the Aztec city Ixtapalapa, for example

A planning schedule for the first series was issued around the time that Lucarotti was working on the scripts; the Aztec saga was referred to erroneously as '5th Century'.

Staff director John Crockett was assigned to the serial, having previously handled *The Wall of Lies*, the fourth episode of *Marco Polo*, in February 1964. He also had experience of working with BBC's Schools programming, and Lambert recalled on the DVD commentary, "We chose

Above
an meets
Tlotoxl
and Ixta

Connections: I am the Doctor

► In *The Warriors of Death*, the Doctor introduces himself using the title 'Doctor' for the first time, telling Cameca, "They call me the Doctor. I am a scientist, an engineer. I'm a builder of things."



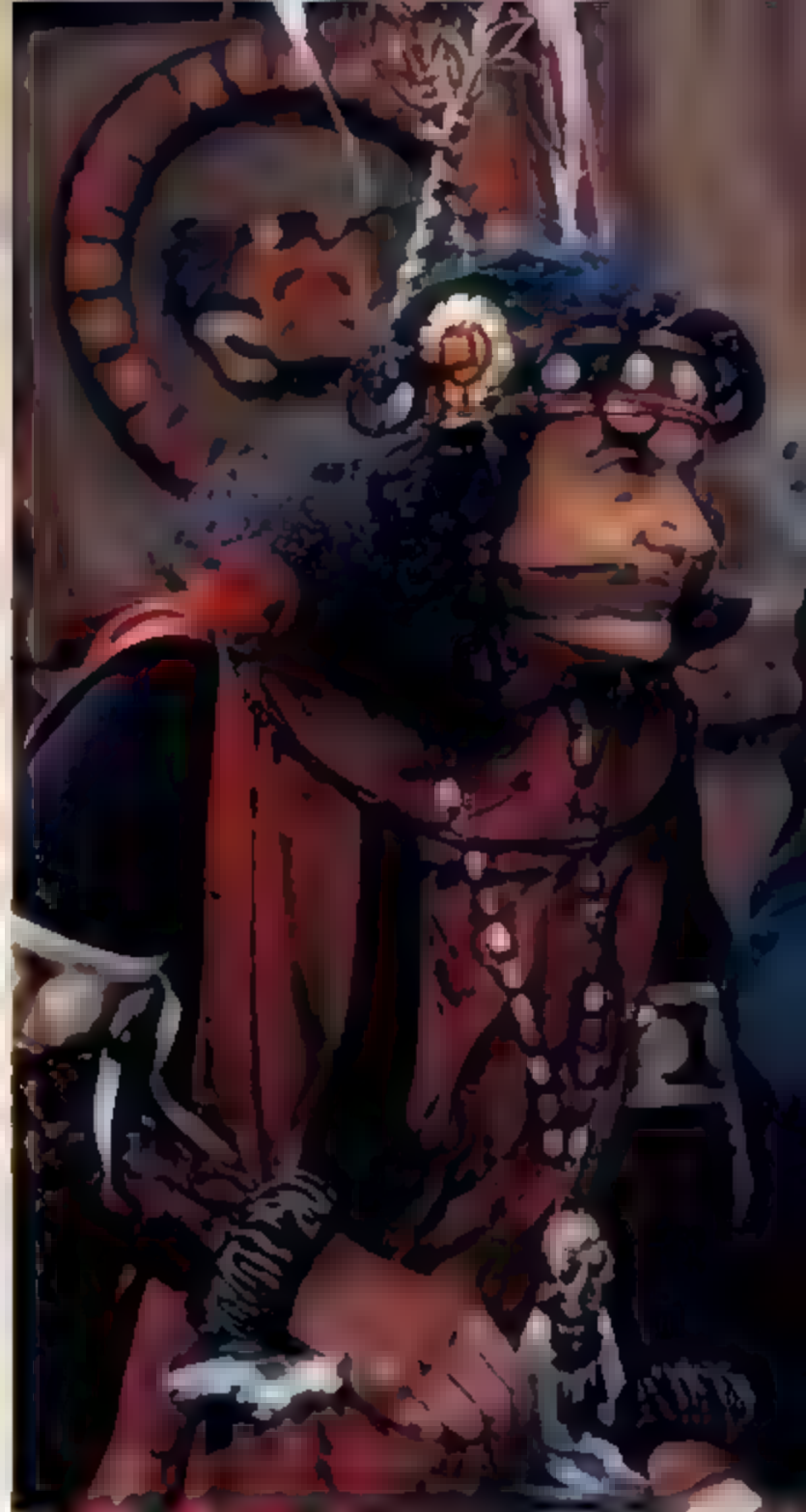
him because of his special knowledge of the period.'

The sets were designed by Barry Newbery, who had previously worked on *100,000 BC* [1963 – see Volume 1] and *Marco Polo*, while costumes and make-up continued to be handled by Daphne Dare and Jill Summers respectively; on the third episode – *The Bride of Sacrifice* – Dare would be aided by Tony Pearce. Additional research into the Aztec culture to ensure it was as authentic a depiction of fifteenth-century Mexico as possible was undertaken by Jean Rodker.

Woodwind and percussion

To write incidental music for the serial, John Crockett acquired the services of Richard Rodney Bennett, a composer well known for his work in the fields of film, opera and ballet; Bennett had also worked with Brian Hodgson of the BBC Radiophonic Workshop on projects such as *The Long Distance Piano Player*, broadcast by the Third Programme on Thursday 17 August 1962 and *The Tourelle Skull* for BBC TV's *Suspense* anthology (broadcast Monday 25 March 1963). Bennett's score used woodwind and percussion to reflect the alternately gentle and warlike sides of Aztec culture. The cues were recorded by Bennett's favourite conductor, Marcus Dods, who supervised five musicians; Dods received an on-screen credit. Exactly 7'40" of music (26 cues) was used for *The Temple of Evil*, 7'24" for *The Warriors of Death*, 8'40" for *The Bride of Sacrifice* and 10'28" for *The Day of Darkness*.

'Of all the stories I worked on, *The Aztecs* was actually the most difficult to research,' said Barry Newbery in the fanzine *The Frame* issue 18. Little was known about the Aztecs at the time, and his initial work came from books



provided by the BBC, these indicated that the Aztecs used a 'comic strip' style of pictures which Newbery incorporated into the tomb door. He was also aware of a documentary about Aztec finds by a Mexican archaeologist which had recently been shown on ITV, and felt more at ease after a special viewing of the programme. However, he was concerned that the open nature of the Aztec cities would require cycloramas which worked best with a large separation between backdrop and actors. Consequently, Newbery asked for the services of a larger studio such as BBC Television Centre's TC3 or TC4, rather than Lime Grove, Studio D which had been *Doctor Who's* home since October 1963.



John Crockett passed on the request, only to have it rejected – but later problems with studio availability meant that the second and third episodes of the story would be moved to Television Centre's Studio 3.

Costume designer Daphne Dare's research revealed that male Aztecs wore little more than brief loincloths and cloaks, and young females in particular were often topless; both genders were given more garments than was historically accurate. Ixta's jaguar headdress was particularly authentic, being a symbol of power indicating the Jaguar-Knights. Ian's Aztec clothing included a feathered headdress of the Eagle-Knights, the other of the two higher military orders. The Aztecs were

experts in the art of dyeing and made use of cotton and feathers, hence the feathered sunflower headdress given to Barbara. The costumes also incorporated fake versions of the jewellery, in gold, jade and turquoise, for which the Aztecs were renowned.

Of the guest cast, Keith Pyott, playing High Priest Autloc, had a long television career with many plays and films to his credit.

The role of the villainous Tlooxl went to John Ringham, an old colleague of John Crockett's from their days together at the Compass Players in 1948 and later at Manchester in the 1950s, and most recently at London's Ikon Theatre Company in 1962. Ringham had appeared in BBC TV's prestigious Shakespearean *An Age of Kings* strand, and modelled his performance as Tlooxl on Laurence Olivier's famous interpretation of *Richard III* from the 1955 film; "You've got to make all the children in the country hate you," were John Crockett's instructions to the actor. Cast as the warrior Ixta was Ian Cullen who had starred as David Balfour in a BBC adaptation of *Kidnapped*. Playing the Doctor's romantic interest Cameca was 29-year-old Margot Van der Burgh whose television work included *Great Expectations*. Dancer-turned-actor Walter Randall got the part of Tonila when he met June McMullen – John Crockett's secretary – at a party, and she later suggested him for the role. As Tonila, Randall had to change his image for Verity Lambert. "She came along and said, 'You're not going to play that with the beard and moustache, because the Aztecs couldn't grow a hair on their bodies'" he recalled in *Doctor Who Magazine* 220. "So I said, 'No, I know. I'm

Connections: Proposal

► The Doctor actually becomes engaged to Cameca – albeit inadvertently – in *The Bride of Socrifice* and indeed displays genuine affection for her, taking her medallion with him in the TARDIS at the end of *The Day of Darkness*.



Left: Tlooxl is suspicious of the Doctor and his companions.



Above
Barbara feels
the weight of
history on
her shoulders

shaving them off tomorrow" Martial arts expert David Anderson, who had appeared in *Marco Polo*, was hired to play both the Captain of the Guard - who had a few lines of dialogue - and also to arrange the judo fight between Ian and Ixta in the second episode, *The Warriors of Death*, as well as doubling for William Russell in the filmed fight scene for the final episode, *The Day of Darkness*.

In the camera scripts, the Doctor was referred to as 'Doctor Who' throughout. The opening sequence set within Yetaxa's tomb was described as: 'lying on a stone slab in the tomb is the fully robed skeleton of an Aztec High Priest. A mask of the sun god covers the skull' (the Sun God being Huitzilopochtli). Lucarotti also indicated that Susan should pick up an 'obsidian

knife', referring to a blade sharpened from a dark volcanic rock, like bottle glass.

Only two of the main characters were given any description in the stage directions for Episode One, *Temple of Evil*. Tlotoxl, the High Priest of Sacrifice, was introduced as 'an unkempt, revolting figure of a man, his hair is matted, his loose fitting garment stained with blood'. Ixta, the Chosen Warrior, was described as 'a well-built young man, a few years younger than Ian. He wears Aztec trousers, full length, and sandals. His hair has a short ponytail. He is naked from the waist up.'

Maguey cactus

During dialogue in *The Warriors of Death*, the Doctor described himself to Cameca as a "scientist, engineer, builder of things". It is most likely that this description was inserted directly in response to a memo sent by Sydney Newman, head of television drama, to Verity Lambert on Friday 10 April. In this Newman encouraged his producer to 'do something in future episodes of *Dr Who* to glamorise the title, occupation, etc of an engineer'. Also, the stage directions noted that as Ixta approached the Doctor, the old man stood and, 'Ouch!... He scratches the back of his hand on the maguey cactus'. The maguey cactus - not named on screen - is an indigenous plant to Mexico and was known to both the Aztecs and the Mayans for its intoxicating properties. From its sap was brewed both tequila and also pulque, a drink with hallucinogenic properties. In the dialogue, Cameca told the Doctor how the medicine men use the sap of the plant to induce sleep.

There was no input from the BBC Radiophonic Workshop on *The Aztecs*, other than the reuse of Brian Hodgson's existing TARDIS sound effects ■

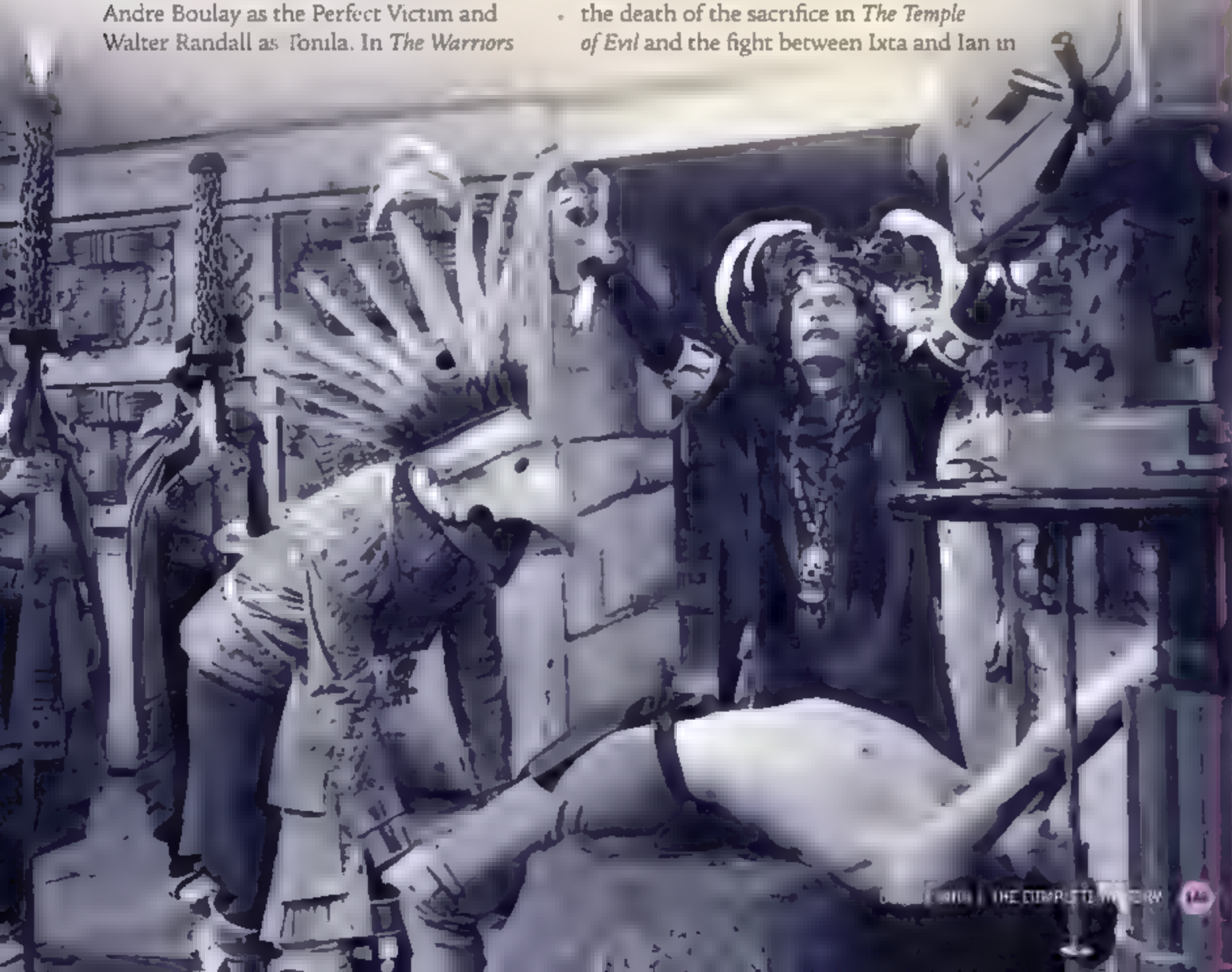
Production

Carole Ann Ford was released from rehearsals for the penultimate episode of *The Keys of Marinus* [1964 - see page 84, on Monday 13 April to film for the middle episodes of *The Aztecs* at Ealing Film Studios. Only one set was required - Susan's cell - and only two scenes were filmed: one for *The Warriors of Death* and one for *The Bride of Sacrifice*. Joining Ford were Keith Pyott as Autloc, Andre Boulay as the Perfect Victim and Walter Randall as Tonila. In *The Warriors*

of *Death*, Susan used picture books akin to the true Aztec ones. To dress the sets, Barry Newbery acquired pots and vases which he had painted with Aztec designs by art students. The film sound was echo-effected to give the room an impression of size.

On Tuesday 14 April, a number of silent filmed inserts were shot at Ealing, mostly on the sacrificial area set - which featured a painted backdrop of the city created by scenic artist Brian Bishop - and included the death of the sacrifice in *The Temple of Evil* and the fight between Ixta and Ian in

Below: Human sacrifice pulls in the viewers on Saturday nights.



The Day of Darkness. For *The Temple of Evil*, stuntman Tom Booth was hired to play the first victim and jump off the 'temple roof' in his character's death scene. For *The Day of Darkness*, the fight was performed not by William Russell and Ian Cullen but by two stuntmen, David Anderson and Billy Cornelius, whose features were largely obscured by the Aztec warrior masks worn by the characters; Cornelius had featured in the caveman episodes and the fight was arranged by Derek Ware, who had worked on *100,000 BC* and *Marco Polo* in the same capacity. Ware was unimpressed with John Crockett's approach to the action scene, commenting in *Doctor Who Magazine* 317, "He was terrible! I talked him into using two cameras, but the sequence still looked boring. He should have shown close-ups of the actual actors' eyes, but he never did. He shot the doubles alone - in one terrible take!"

Barry Newbery had shields and clubs based on the Aztec cartoon pictures constructed from fibreglass and plywood; he avoided using hard metals for the sake of historical accuracy. One further filmed insert was a brief shot of water spilling

Below:
"We beseech
you, great
spirit"



over Ian's sandaled foot for the scene at the end of *The Bride of Sacrifice* in which the tunnel began to flood.

Rehearsals for *The Temple of Evil* took place from Monday 27 to Thursday 30 April at the Territorial Army Drill Hall at 239 Uxbridge Road in Hammersmith - the venue for all four episodes. The cast assembled under director John Crockett. "He was quite an eccentric man," recalled Verity Lambert in *Doctor Who Magazine* 235. "He was perhaps less sure with the actors than some others, but he had a marvellous visual sense." Crockett even refused to have a television in his house, and John Ringham noted in the DVD documentary *Remembering the Aztecs* that "at the BBC, he was looked on as a joke. But he was a wonderful man."

The guests now got to work with William Hartnell, whose behaviour was becoming rather inflexible, learning his lines on a Sunday, he reacted badly to late changes to the script during the week. "He wasn't the friendliest person, but he was trying to remember all those lines," noted Ian Cullen in *Remembering the Aztecs*. "It was very much his show and he wanted to be responsible for it." In *Doctor Who Magazine* 194, John Ringham recalled the show's star as "a lonely man and rather a bitter man, for some reason, though I've no idea why". While Hartnell was prone to being tetchy at this time, Ian Cullen recalled that William Russell was very friendly and keen to put the new cast members at their ease. However, *The Aztecs* was to be an important project for Cullen as he noted in *Doctor Who Magazine* 194: "I also met two actors whom I have remained friends with ever since: John Ringham and Walter Randall."

Recording for *The Temple of Evil* took place from 8.30pm to 9.45pm in Lime Grove, Studio D on Friday 1 May.

"I remember the atmosphere of terror," recalled Ian Cullen of the studio recordings in *Remembering the Aztecs*. "The fear of getting it wrong was overpowering." John Ringham was upset by comments made by some studio visitors, who saw him only half-dressed in his red high priest outfit that his costume was "inaccurate". Before the evening recording, a photocall was held during the afternoon. It was on this day that Hartnell accidentally fluffed one of his lines, referring to the Aztecs as "Anzacs" – much to the amusement of head of serials Donald Wilson, who was in the studio's gallery

The tomb

The episode opened with stock model film showing the TARDIS leaving Marinus at the end of the preceding story. After this, the opening title and writer captions were superimposed over a shot of Yetaxa's burial casket; the police box prop was already in position on the tomb set. The tomb entrance caused problems for Barry Newbery; it had to look massive but be light enough to be carried by two stagehands. Eventually the designer created a door which swung over to the horizontal and was supported on scenery shoulders part way up, with weights. The carved panels on the tomb were crafted by Murray Andrews and Mrs C Oldnan made the sculpted serpents. A real skeleton, clad in a mask based on one in the British Museum, was used to represent Yetaxa

Two recording breaks were scheduled. The first came after the discussion between Autloc and Tlotoxl about how Barbara should be presented to the people; this allowed Jacqueline Hill to change into her yellow and orange Yetaxa garb; "I had the most magnificent headdress, which was terribly difficult to balance,



but which looked superb and made me feel very regal," recalled Hill in *Doctor Who Magazine* 105.

During the sequence when Ixta fought with the warrior, both actors found it difficult to make the conflict look convincing since the light wooden clubs were actually very fragile. The second recording break, which came after Ixta tells Ian that he will escort the sacrifice, allowed Russell to change into Aztec warrior gear. For the scene in which Barbara was presented to the Aztecs, sound effect recordings of cheering crowds were used to indicate the off-screen populace. Ten feet of silent 35mm BBC film showing cloudy skies and lightning was used to show the storm breaking, and the 'Next

Above: The Doctor cautions Barbara on her attempts to change history

Connections: Expert

► In *The Temple of Evil*,

Barbara comments that the Aztec period was one of her specialities as a history teacher; she had previously made reference to the Indians of Central and South America in *The Keys of Marinus* [1964 – see page 84]



Episode' caption was superimposed over a close-up of Tlotoxl (the original plan had been to show film of the rain falling on the sacrificial stone behind the closing credits). With recording completed, Carole Ann Ford departed by Comet from London Airport for a holiday in Lisbon with her husband and daughter, as reported in the *Sheffield Telegraph* on Tuesday 5 May.

While rehearsals proceeded on *The Warriors of Death*, the videotapes recorded on the Friday were edited the following Monday evening from 6.30pm to 9.30pm. Rehearsals for *The Warriors of Death* were held at the Drill Hall from Monday 4 to Thursday 7 May with Walter Randall joining the cast. Randall soon struck up a friendship with Hartnell, having lunch with him. Meanwhile, David Anderson had problems arranging the fight between Ixta and Ian to convincingly incorporate the action of Ixta scratching Ian's wrist.

The Warriors of Death was recorded on Friday 8 May in Studio 3 at the BBC's Television Centre – the first time it had been recorded there. The studio was about twice the size of Lime Grove, Studio D, where *Doctor Who* was usually recorded, and far better equipped. However, Barry Newbery was horrified to discover that the scenery for the base of the temple, rather than being stored after the last studio session, had been broken up by mistake. Thinking quickly, he used parts of Susan's cell set – which had been retained after filming – along with plants hired from Greenery Hire of Hampton and worked with John Crockett to rearrange the camera shots to show a 'new' part of the Garden of Peace.

Taping began with a re-enactment of *The Temple of Evil*'s closing scene, and opening captions ran over a close-up of Tlotoxl, from this episode, the writer credit again.

Below:
The barbaric
Aztecs





changed to a simple 'by John Lucarotti'. Clever camera angles disguised the fact that the spear thrown by Ixta at the target in the barracks was not the one seen quivering on impact a moment later, and insertion of the film sequence showing Susan at the seminary allowed Ian Cullen to don his warrior's mask (which was rather tight when worn over the wig he sported as Ixta). Only one recording break, just prior to the final scene, was scheduled to reposition the cameras, the subsequent fight between Ian Cullen and William Russell was choreographed by David Anderson. The closing credits ran over a black background

Lighting and sound effects

During rehearsals for *The Bride of Sacrifice*, which ran from Monday 11 to Thursday 14 May, the studio schedule for the next few months was rearranged again. The final episode of *The Aztecs*, *The Day of Darkness*, was to see the crew return to Lime Grove, Studio D and to remain there through the subsequent serial, *The Sensorites* [1964 - see Volume

3]. The first four episodes of *The Reign of Terror* [1964 - see Volume 3] would then be recorded in Lime Grove, Studio D before Television Centre's facilities would be available again.

The Bride of Sacrifice was taped in TC3 from 8.30pm to 9.45pm on Friday 15 May.

John Crockett planned the evening's recording to run without any recording breaks at all. The opening titles were shown against a black background, following which came a re-enactment of the reprise from the end of the previous episode. In the scene where the drugged Ian recovered to see Ixta, an out-of-focus shot was used to show the teacher's point of view. Both Cullen and Russell had difficulty in making the polystyrene wall panel bearing the sign of Yetaxa look like a stone block when removing it to reveal the passage into the tomb. No running water was used in the sequences set in the flooding tunnel; the illusion was achieved by the use of lighting and sound effects. There were problems with the recording of the closing roller captions which ran against a black background

With the Drill Hall rehearsal rooms closed on Whit Monday, Carole Ann Ford rejoined the cast for Tuesday 19 to start rehearsals on *The Day of Darkness* which continued until Thursday 21 May. A photo of Ford's return from Lisbon appeared in the *Evening Standard* and *Evening News* on Monday 18 May with the actress commenting: "We've spent the last 14 days having a glorious family holiday. Now I'm all set for more work on the *Dr Who* series for television." Having returned to London on Sunday 17, the actress had appeared over the weekend at a charity fête on Whit Monday at Gordon Field along

Connections: Eclipsed

► In real history, there was no full eclipse of the sun in South America which coincided with the setting of this story as after 1430 but prior to the arrival of Cortez



Left: Barbara plays the role of Yetaxa very convincingly.

THE AZTECS » STORY 6

with two of the Dalek props which had been loaned by Barnardo's

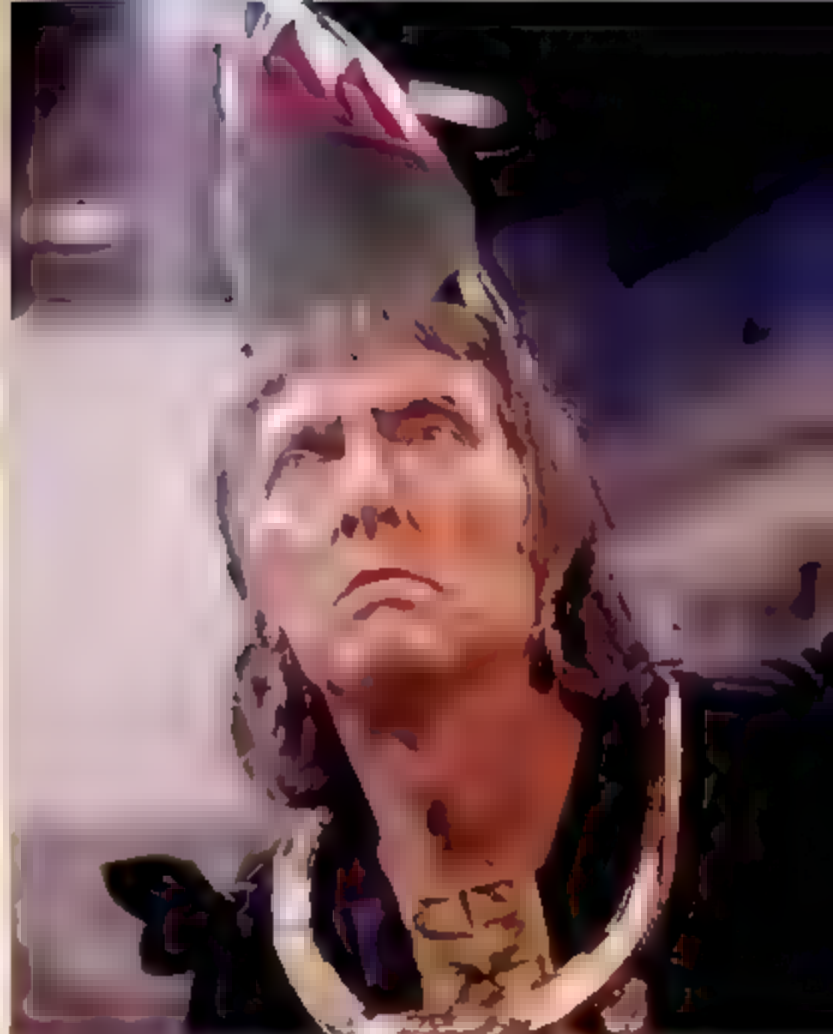
On Tuesday 19, John Crockett made arrangements to re-record the end of *The Bride of Sacrifice*, since the closing roller captions had failed to work properly on the previous Friday's recording.

For the recording of the final episode, on Friday 22 May, the cast and crew found themselves back in the cramped venue of Lime Grove, Studio D, where the summer temperatures were now so hot that the sprinkler system was triggered during work on the story

Right:
Autloc
sports an
impressive hat

Eclipse

Taping began at 8.30pm and had a later than usual finish time of 10.15pm. The episode opened with a new version of the previous episode's cliffhanger (albeit one which used the same filmed insert), following which the titles appeared over black. A recording break was scheduled following Ian's climbing up through the hole in the tunnel; this allowed Russell to move sets and be seen apparently emerging from beneath Yetaxa's tomb. A second break occurred after the scene in which Ian overpowers Susan's guard, this allowed both the pulley rope to be fixed on the throne room set and William Russell to don his headdress for the next scene. For the shot of Ixta lying prone after his fall as seen from above, Ian Cullen stood upright against a 12-foot square backcloth resembling the floor pattern, and the picture was



flipped electronically to make it appear upside-down. "I loved my death. My first television death," commented Cullen in *Remembering the Aztecs*

The eclipse was achieved by cross-fading two photocaptions showing the moon passing across the sun. John Crockett did not show the TARDIS dematerialising, and the final recording break occurred in a fade to black during which William Hartnell moved to the minimal TARDIS control room set (the console with one photographic wall) and William Russell, Jacqueline Hill and Carole Ann Ford donned the costumes they were to wear in the next serial, *The Sensorites*; the 'Next Episode' caption was superimposed over a shot of Barbara. With the main episode completed, the closing credits for *The Bride of Sacrifice* were re-recorded and edited into the videotape of the earlier episode the following Monday ■

PRODUCTION

Mon 13 Apr 64 Ealing Film Studios.
Susan's cell

Tue 14 Apr 64 Ealing Film Studios. Victim
jumps to death/ Ian fighting Ixta

Fri 1 May 64 Lime Grove Studio D:
The Temple of Evil

Fri 8 May 64 Television Centre Studio 3:
The Warriors of Death

Fri 15 May 64 Television Centre

Studio 3: *The Bride of Sacrifice*

Fri 22 May 64 Lime Grove Studio D:
The Day of Darkness

Publicity

► An earlier syndicated interview with John Lucarotti was now expanded with new material concerning the Aztec serial and appeared in various papers during May, such as the *North-Western Evening Mail* on Saturday 9 May. In this, the writer noted that he had also been commissioned for the BBC1 play strand *First Night* and also planned to use a Mexican background for this new project

► On Thursday 21 May, the new serial was previewed in *Radio Times* with a half-page feature and a photograph of the Doctor with Barbara in her Yetaxa finery, it set the scene for the 'baffling civilisation' in which the travellers would find themselves and also gave a short profile of Jacqueline Hill

Lobby Press May 1964



► The end of the month also saw a parody of the series appear in *Boys' World* comic from Odhams, this was *Dr What and his Time Clock*, whose slapstick adventures in the past and future commenced in Vol 2 No 22 (30 May 1964)

Above:
Radio Times
promotes
The Aztecs



Broadcast

As the summer months arrived audience figures showed a drop of around two million viewers on the preceding science-fiction adventure of *The Keys of Marinus*. Audience appreciation, too, tailed off for later episodes, but the BBC still had a larger audience share than ITV, which was showing repeats such as *The Buccaneers* (ATV London), *The Bugs Bunny Show* (ABC) and *The Adventures of Robin Hood* (Southern). Following its week off, *Juke Box Jury* returned to BBC1 after *The Temple of Evil* on Saturday 23 May. According to the BBC's own audience measurement, on Saturday 6 June, *The Bride of Sacrifice* ranked as the nineteenth most watched television programme of the week – the first time it had entered

the top 20 – with 7.9 million people tuning in. However, this was at odds with the audience estimated by TAM (Television Audience Measurement) which counted millions of households and prepared industry charts which appeared in newspapers and trade magazines; TAM's estimation did not include *Doctor Who* in its top 20, the only BBC show in the charts that week being the sitcom *Meet the Wife* placed fourteenth with an estimated 5.7 million households viewing. For many years, the disparity between the different measuring systems was to be a source of debate and argument in the industry.

In *Television Today*, dated Thursday 28 May 1964, Bill Edmunds commented 'It's time Miss Hill had a chance to look beautiful instead of worried. I liked Ian Cullen's Ixta – a cocky character straight out of a boy's paper. John Ringham's villain also took my fancy. If we are to have a villain, let him be a villain from the word go. This is the sort of character *The Temple of Evil* gave us – a man who glared, mouthed and hated from the moment he appeared... a pat on the back for designer, Barry Newberry [sic]... he had taken care to fill every nook and cranny with what looked like genuine Aztec ornaments and oddments.'

In the *Daily Worker*, dated Saturday 6 June 1964, Bob Leeson said the serial had 'charm' and praised it for

Below:
Totoxi fuels a
rivalry between
Ian and Ixta



'painstaking attempts for historical accuracy and a much tighter plot' than the previous episode

- ▶ On Saturday 6 June, Kevin Manser operated a BBC Dalek prop to open a Barnardo's fête. On Sunday 14, British Pathé then released a colour newsreel which included *Robot Book Seller*, an item filmed in Coventry which featured 'Dodger the Dalek' selling student rag mags
- ▶ On Tuesday 14 July, *The Bride of Sacrifice* was the subject of a BBC Audience Research Report. A panel of 225 viewers seemed to demonstrate a falling-off in interest in the series, while it was estimated that *Doctor Who* had gained a 16% audience share compared to the 7% share of ITV's opposition. 'Judging by the reactions of many viewers in the sample audience it would appear that there is some falling-off of interest in this latest adventure of Dr Who and his party among the Aztecs of Mexico,' began the report. Although there were thrilling moments, a local government officer wrote that he was 'afraid that this series has gone on far too long, the danger and escape therefrom falls into a never-varied pattern length and repetition - result, ennui'. A housewife commented, 'this series is based on an excellent idea, but is carried out at too high an emotional pitch - I don't see why, either, they should get a hostile reaction everywhere they go.' Some viewers indicated that they preferred the science fiction adventure in outer space to those with a historical background. However, a large minority



were happy enough with the scripts of the series which had enough ingenuity to engage adults and were 'exciting enough for all the family to enjoy'. Some school children described the Aztec instalments as 'super' or 'fab' while some youngsters did not find the Mexican setting as engaging as the 'earlier space-time encounters of Dr Who and his young scientists'. The reports noted that 'the acting of Carole Ann Ford [was] particularly good, but apart from William Hartnell... the rest of the cast were not referred to by name'. There was favourable feedback about the sets and costumes, although one young viewer noted that the stone at the tunnel entrance 'looked as if it were made of foam'

- ▶ *The Bride of Sacrifice* was shown at the National Film Theatre on Saturday 29 October 1983 as part of its *Doctor Who: The Developing Art* season in *1st Doctor - Selected Gems*. The whole serial was later screened at the venue

Above:
In the Garden of Peace, the Doctor is fond of more than just the flowers



Above: Susan receives an Aztec education.

as part of a *Doctor Who* weekend on Saturday 3 December 1988. The serial was broadcast by BSB as part of its *Doctor Who* weekend on Saturday 22 September 1990, and was shown by UKGold in episodic form from Tuesday 10 to Friday 13 November 1992, and in compilation form on Sunday 15 November 1992, Saturday 18 July 1998, Friday 15 January 1999 and Friday 9 July 1999

- The serial was sold overseas in the form of 16mm film recordings as part of the third block of stories comprising

27 episodes, with Spanish and Arabic dubs available from 1967 (one of the few historical tales to be dubbed). The titles of the Spanish episodes were *El Templo del Mal*, *Los Guerreros de la Muerte*, *La Novia del Sacrificio* and *El Día de la Oscuridad*. The serial was initially available until June 1969, but this was later extended to June 1974; BBC Enterprises had withdrawn the story by 1974. The territories the episodes were sold to included Australia, Singapore, Nigeria, Jamaica, Tunisia, Venezuela and Iran.

- Clearance was given for the original 405-line videotapes to be wiped on Thursday 17 August 1967, but fortunately BBC Enterprises retained stored field 16mm negatives with optical soundtracks and separate magnetic soundtracks which were returned to the BBC Film and Videotape Library in 1978. Suppressed field recordings of *The Temple of Evil*, *The Bride of Sacrifice* and *The Day of Darkness* were also returned from Cyprus in January 1985. An Arabic-dubbed print of *The Day of Darkness* made in November 1967 for Morocco also exists in a private collection.
- BBC America screened the serial on Sunday 27 January 2013 as part of its 50th anniversary celebrations.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	HANSEL	LENGTH	RATING/CHART POS	APPRECIATION INDEX
The Temple of Evil	Saturday 23 May 1964	5.15pm-5.40pm	BBC1	23'56"	74M (25th)	62
The Warriors of Death	Saturday 30 May 1964	5.15pm-5.40pm	BBC1	24'11"	74M (34th)	62
The Bride of Sacrifice	Saturday 6 June 1964	5.15pm-5.40pm	BBC1	25'27"	79M (19th)	57
The Day of Darkness	Saturday 13 June 1964	5.15pm-5.40pm	BBC1	25'30"	74M (34th)	58

Merchandise

John Lucarotti novelised his own scripts as *Doctor Who – The Aztecs*; this was published in hardback by WH Allen on 21 June 1984 with a Target paperback following in September 1984 as book number 88. In his novelisation, John Lucarotti firmly set the serial in the year 1507 and introduced a great many of the Aztec gods' names – absent from the televised version – into the text (specifying, for example,

that Barbara is a messenger from Quetzalcoatl, who does not demand human sacrifice) He also corrected the year in which Cortez arrived in Mexico. The original cover painting by Nick Spender was replaced with another by Andrew Skilleter when the paperback

was reissued by Virgin Books in September 1992. The novelisation was produced as an audiobook, released by AudioGO in August 2012. The story was read by William Russell

The serial was released on VHS videotape by BBC Enterprises on 2 November 1992; damage to the print of *The Day of Darkness* meant that there was a minor cut at the end of one line of

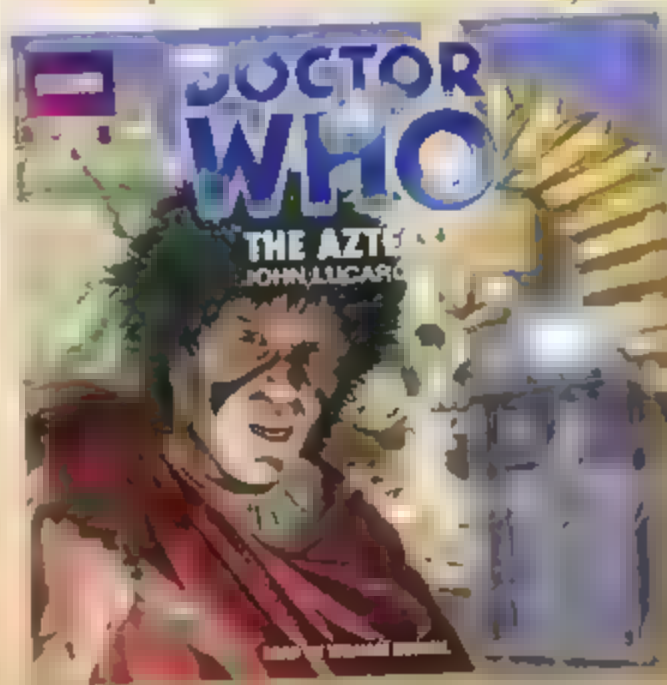


dialogue and there was no 'Next episode caption at the end of the story. The artwork cover by Andrew Skilleter was the same as on the recent paperback reissue.

Harlequin Miniatures released a figure of Tlotoxl in 1999

The Aztecs was released on DVD in October 2002. In March 2013, *The Aztecs – Special Edition* was released by

Clockwise from above: The VHS release with a cover illustration by Andrew Skilleter; the audiobook read by William Russell; and the original Target novelisation with a cover by Nick Spender

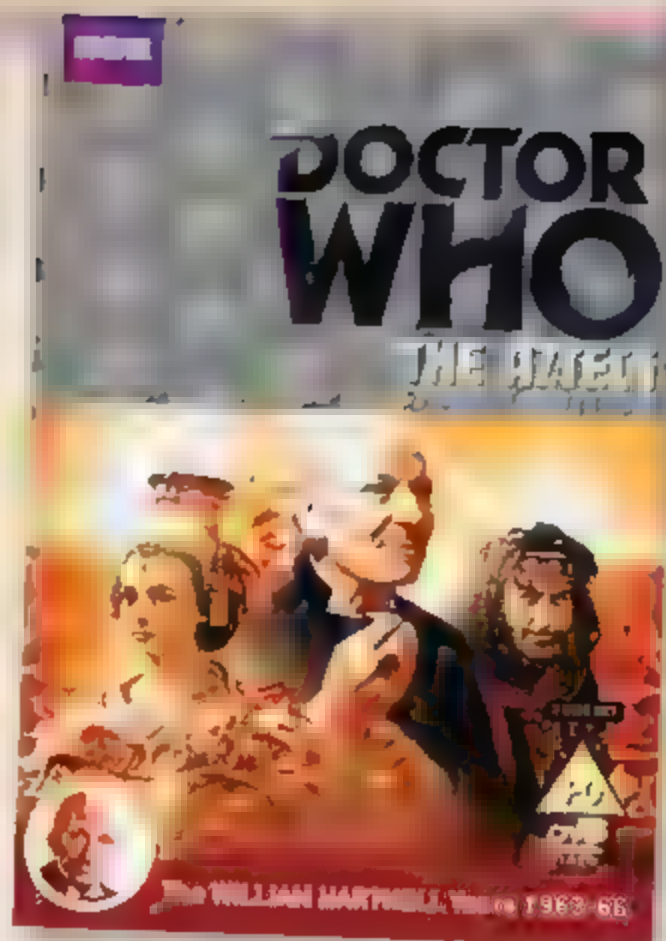


THE AZTECS ▶ STORY 6

This page:
Original and
Special Edition
DVD releases

2|entertain. This two-disc set featured an array of extras, including those from the 2002 release.

- ▶ **Commentary** with actors William Russell and Carole Ann Ford, producer Verity Lambert OBE
- ▶ **Arabic soundtrack** – optional soundtrack for *The Day of Darkness* on y
- ▶ **Remembering the Aztecs** – actors John Ringham, Ian Culen and Walter Randall recall the production of the story
- ▶ **Designing the Aztecs** – designer Barry Newbery talks about his work on the story
- ▶ **Cortez & Montezuma** – an extract from an episode of *Blue Peter* (21 September 1970), introduced by Valerie Singleton on location in Mexico
- ▶ **Restoring the Aztecs** – a short featurette demonstrating the restoration and videoisation effects used for the release
- ▶ **Making Cocoa** – an animated guide to making cocoa the Aztec way, voiced in character by John Ringham as Tlotoxl and Walter Randall as Tonila
- ▶ **TARDIS-Cam no.3** – the third of BBC's TARDIS-Cam shots
- ▶ **Photo gallery** – production, design and publicity photos from the story
- ▶ **Easter Egg** – a BBC Enterprises logo recovered from the end of one of the prints sold overseas



- ▶ **Intro sequences**
- ▶ **Galaxy 4** – a shortened reconstruction of the missing story *Galaxy 4* [1965 – see Volume 6], using off-screen stills, audio recordings and animation plus the complete third episode, *Air Lock*, to tell the story
- ▶ **Chronicle – The Realms of Gold** – John Julius Norwich's superlative retelling of the story of the Spanish conquest of Mexico and the Aztecs (broadcast 8 February 1969)
- ▶ **Dr. Forever! – Celestial Toyroom** – the first of a series that looks at *Doctor Who* toys
- ▶ **It's a Square World** – the very first *Doctor Who* skit, with Cive Dunn in full First Doctor costume broadcast on 31 December 1963
- ▶ **A Whole Scene Going** – interview with director Gordon Flemyng and a behind-the-scenes look at filming of his movie *Daleks' Invasion Earth: 2150 AD* (broadcast 16 March 1966)
- ▶ **Coming soon** – a trailer for a forthcoming DVD release
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Programme subtitles**

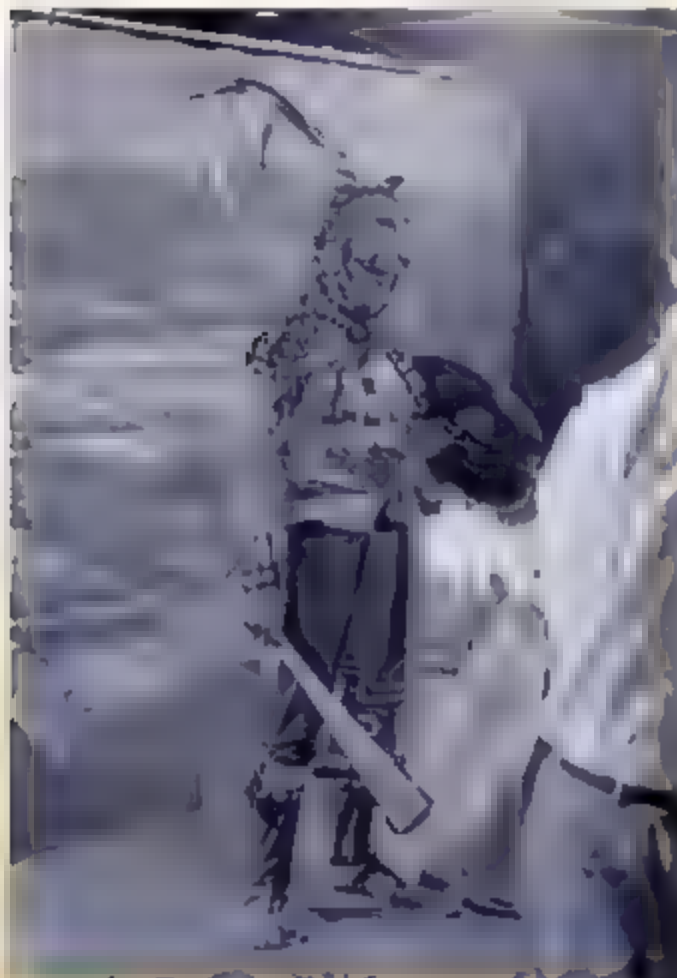
The Aztecs was also released on DVD in issue 122 of the *Doctor Who – DVD Files* in September 2013. ■

Cast and credits

CAST

William Hartnell Dr Who
William Russell Ian Chesterton
Jacqueline Hill Barbara Wright
 and
Carole Ann Ford Susan Foreman
 with
Keith Pyott Autloc
John Ringham Tlotox
Ian Cullen Ixta
Margot Van der Burgh Cameca
Tom Booth First Victim [1]
Walter Randall Tonila [2-4]
Andre Boulay Perfect Victim [2-4]
David Anderson Aztec Captain

Billed as Warrior Captain in *Radio Times* for 1



CREDITS

Paul Duval, James Fitzgerald, Alan Vickers,
Andrew Jacks, John Beavis, Brian Baker Aztec Warriors
Alice Greenwood Old Aztec Lady
Eileen Brady, Stella Wilkinson Aztec Ladies
John H Moore Aztec Man
William Rayner, Lionel Gadsden Old Aztec Men
David Anderson Stunt Double for Ixta
Billy Cornelius Stunt Double for Ian Chesterton

CREDITS

Written by John Lucarotti
 Title Music by Ron Grainer
 with the BBC Radiophonic Workshop
 incidental Music by Richard Rodney Bennett
 Conductor Marcus Dods
 Fights Arranged by David Anderson
 [4, also 2, uncredited], Derek Ware [4]
 Costumes by Daphne Dare
 [with Tony Pearce on 3, uncredited]
 Make-up Supervisor Jill Summers
 Story Editor: David Whitaker
 Designer Barry Newbery
 Associate Producer: Mervyn Pinfield
 Producer: Venty Lambert
 Directed by John Crockett
 BBC TV

Credited on 4 only

Left:
 The painted
 city backdrop
 gives the
 impression of
 space
 and height

Profile

JOHN RINGHAM

—Tlotoxl—

John Henry Ringham was born 10 February 1928 in Cheltenham, Gloucestershire. When John was 17, his father, a travelling book salesman, died of cancer.

While attending Cheltenham Grammar School for Boys, his acting talent was discovered when he joined a local drama group, hoping to meet girls.

He performed his National Service in Palestine between 1946-8 and became a commissioned officer, but promptly mislaid 200 men in the Egyptian desert.

On demob he joined John Crockett's Compass Players, a touring theatre company based in Gloucestershire. From 1948-52 Ringham travelled the country performing classical fare. A Rep theatre stint with The Queen's Players, Hornchurch saw his performance as Mr Worthy in *The Recruiting Officer* aired on BBC radio on 18 June 1956, providing his broadcast debut.

Below:
John Ringham
in *Just Good
Friends*



Appearing in the likes of *Niccolo & Nicolette* and *Twelfth Night* at the Library Theatre, Manchester during 1957, he met actress Elizabeth Shepherd and they married in Wood Green in autumn 1959. Sadly the marriage was dissolved in 1962.

Ringham spent over a decade in Rep: with the Belgrade Theatre, Coventry in 1958; the Queen's Theatre, Hornchurch again in 1961/2; the Ikon Theatre Company at the Lyric, Hammersmith during 1962, and the Bristol Old Vic in 1962/3.

Ringham remarried in 1966, to German Hedwig Felizitas Nowack, later better known as Fee Ringham; the marriage produced two sons and two daughters.

Two small roles in *Hawkeye and the Last of the Mohicans* (1957) were the first of 300 television episodes over six decades. He played a brickmaker in *Bleak House* (1959), but quickly progressed to play the Duke of Gloucester in *Age of Kings* (1960). Serious work in the following decade included *Doctor Faustus* (1961), *The Caucasian Chalk Circle* (1962), *David Copperfield* (1966), Emile Zola's *Nana* (1968), *The Forsyte Saga* (1968) and *The First Churchills* (1969).

He portrayed reliable authority figures in popular dramas including *Emergency Ward 10* (1961, 1965), *The River Flows East* (1962), *Compact* (1964), *Redcap* (1964), *The Avengers* (1964, 1966), *No Hiding Place* (1965), *The Newcomers* (1965, 1967), *The Baron* (1967), *The Saint* (1968) and *The Power Game* (1969), as well as 10 *Z Cars* between 1962-74, five episodes of *Softly, Softly* (1967-74) and five of *Dixon of Dock Green* between 1967-75.

Of three *Doctor Who* appearances, Tlotoxl is his most acclaimed. He was cast by director and old Compass pal John Crockett. Ringham was later Blake in *The Smugglers* [1966 - see Volume 8] and Ashe in *Colony in Space* [1971 - see Volume 17].

He played intended series regular Private Bracewell in the 1968 pilot episode of



classic sitcom *Dad's Army* but was dropped for being too similar to other characters. Ringham did however appear occasionally as Captain Bailey between 1969/70. Ringham later said he was glad to have avoided typecasting. Further comedy included *Up Pompeii!* (1970), *The Liver Birds* (1972), *Are You Being Served?* (1974), *Rosie* (1978), *Terry and June* (1987), *The Piglet Files* (1990, 1992) and *Birds of a Feather* (1991).

His best-known role was as Penny's henpecked father Norman Warrender in hit sitcom *Just Good Friends* (1983-6). Perhaps his most seen performance was a 1980s TV



advert for Terry's Chocolate Orange that spoofed *Raiders of the Lost Ark*.

Children's television appearances included *The Railway Children* (1968), *Catweazle* (1971), *The Ghosts of Motley Hall* (1978), *Just William* (1977), *The Tripods* (1985) and as headmaster Mr Blocker in canine sitcom *Woof!* (1989, 1991/2).

1970s drama parts came in *Colditz* (1972), *The Pallisers* (1974), *Warship* (1974, 1977), *Barlow* (1973, 1975), *Poldark* (1975-7), *Raffles* (1977), *The Onedin Line* (1978), *All Creatures Great and Small* (1979) and as regular Percy Adams in *Flambards* (1979).

He was Supt Lake in three episodes of *Juliet Bravo* (1980) and took one-off roles in *Minder* (1980), *The Barchester Chronicles* (1982), *C.A.T.S. Eyes* (1985), *Bergerac* (1985), *The Adventures of Sherlock Holmes* (1985), *Taggart* (1986), *Miss Marple* (1987), *Casualty* (1988), *Hannay* (1988), *The Bill* (1989), *The Darling Buds of May* (1991) and *London's Burning* (1990/1, 2001).

He completed episodes of *Doctors* (2008) and *Wallander* (2008) shortly before his death on 20 October 2008, aged 80. ■

Above
John Ringham's most acc. a med performance in *Doctor Who* was his portrayal of Tiotoxo

Left:
As Ashe in the 1971 *Doctor Who* story *Colony in Space*

Index

Page numbers in *italic type* refer to pictures.

100,000 BC 13, 14, 15, 17, 20, 22,
49, 51, 52, 53, 54, 59, 98, 138, 142
Cave of Skulls... 17
The Tribe of Gum (working title) ... 13, 49

A

Acomat 42, 43, 44, 52, 54, 57, 68
Adventure in Space and Time, An 35
Aaby, Michael 114
Allen, Maggie 98
Altos 89, 90, 91, 92, 93, 101, 102,
105, 107, 108, 113, 114, 119
Anderson, David 68, 70, 140, 142, 144, 145
Andrews, Murray ... 143
Arbitan 88, 89, 93, 96, 99, 100, 101,
102, 103, 104, 105, 107, 109, 110,
111, 115, 116, 117, 122, 124, 125
Ariel 62, 73
Ark in Space, The ... 83
AudioGO 29, 79, 151
Autoc 129, 130, 131, 132, 133, 136,
137, 139, 141, 143, 146
Aydan 92, 93, 102, 104, 114, 115, 116
Aztecs, The 8, 34, 71, 83, 114, 126-128,
129-133, 134, 135-140, 141, 142-155
broadcast 148-150
cast and credits 153
costumes 139, 146
merchandise 151-152
pre-production 134-140
production 141-146
profile 154-155
publicity 147
ratings 148, 150
rehearsals 142, 144, 145
story 130, 133
The Bride of Sacrifice 132, 136, 137, 138,
139, 141, 142, 145, 146, 148, 149, 150
The Day of Darkness 133, 138, 139, 140,
142, 145, 150, 151
The Temple of Evil ... 115, 130, 135, 136,
138, 140, 141, 142, 143, 144, 148, 150
The Warriors of Death ... 131, 137, 138, 140, 141, 144

B

Bad Wolf ... 129
Bates, Leslie 53, 63

BBC Audiobooks 29
BBC Radiophonic Workshop 21, 30, 52, 105, 138, 140
BBC South Today ... 77
Beerbohm, John 110
Bishop, Brian 141
Blather, Elizabeth 15
Blue Peter 73, 75, 152
Booth, Tom 142
Boulay, Andre 141
Bremworth, Gordon 68

C

Cadet Sweets, Dr Who and the Daleks 121, 122
Cameca ... 130, 131, 132, 133,
136, 137, 139, 140
Camfield, Douglas 59, 61
Carvic, Heron 105, 112
Cary, Tristram 52, 64
Cave of Five Hundred Eyes, the 42, 43, 51, 59, 65, 72
Chase, The 45, 87
Chen, Stanley 68
Chenche 42, 65
Chesterton, Ian 8, 10, 11, 15, 16, 17, 20,
21, 22, 23, 24, 29, 39, 40, 41,
42, 43, 44, 45, 46, 48, 50, 51,
52, 53, 54, 56, 60, 62, 64, 65,
67, 68, 69, 70, 71, 72, 77, 88, 89,
90, 91, 92, 93, 97, 98, 99, 100,
101, 102, 104, 107, 109, 111, 113,
114, 115, 117, 130, 131, 132, 133,
134, 137, 139, 140, 141, 142, 143,
144, 145, 146, 148
Colony in Space ... 154, 155
commentaries 97, 105, 108, 109, 112, 122, 137, 152
Connery, Sean 32, 33
Conscience of Mannus, the 84, 88, 93, 96, 99,
100, 105, 108, 110, 115, 116
Cornelius, Billy 142
Cort, Martin 105, 112, 113, 114, 115, 117
Coulouris, George 103, 104, 108, 110, 124-125
Cox, Frank 22, 23, 24
Crockett, John 65, 67, 137, 138, 139, 142,
144, 145, 146, 154
Crusade, The ... 34
Cullen, Ian 139, 142, 143, 145, 146, 148, 152
Cult People documentary 64, 68
Cura, John 78
Cusick, Raymond 4, 15, 20, 75, 98, 107, 110,
111, 112, 113, 114, 122

D
Daily Express 73, 75, 117
Daily Mail 75, 118
Daily Mirror 73, 75, 77, 118
Daily Sketch 119
Daily Worker 119, 148
Dalek Invasion of Earth, The 99

Daleks	8, 21, 26, 34, 73, 74, 75, 77, 87, 94, 113, 117, 118, 146, 149
<i>Daleks' Master Plan, The</i> ...	87
Dare, Daphne	15, 52, 98, 109, 138, 139
Darrus	90, 102, 112, 113
Dartnell, Stephen	105, 114, 115
de la Torre, Raf	105
de Wolff, Francis	105
Dicks, Terrance	83
<i>Doctor Who - DVD Files</i>	152
<i>Doctor Who and the Hidden Planet</i>	49, 94
<i>Doctor Who Appreciation Society</i>	27, 29
<i>Doctor Who at the BBC Radiophonic Workshop - Volume One - The Early Years</i>	29
<i>Doctor Who File, The</i>	63
<i>Doctor Who Magazine</i>	13, 14, 20, 23, 27, 34, 38, 48, 60, 61, 62, 68, 70, 83, 108, 122, 134, 139, 142, 143
<i>Doctor Who: The 50th Anniversary Collection</i> ...	30, 122
<i>Dominators, The</i>	87
<i>Dr Who Annual</i>	121, 122
Dudley, Terence	35
DVD extras...	4, 30, 98, 122, 152

E

Ealing Film Studios	23, 48, 59, 64, 107, 114, 141
Eden, Mark	53, 59, 60, 61, 63, 66, 69, 71, 77
Eprin	92, 102
<i>Evening Mail</i>	147
<i>Evening News</i>	145
<i>Evening Standard</i>	145
Eyesea	93, 105, 121

F

<i>Father's Day</i> ...	129
fau t locator	11, 15, 16, 17, 18, 22, 24, 29
Ferrigi, Ann	15, 52
<i>Fires of Pompeii, The</i>	129
Ford, Carol Ann...	18, 20, 21, 23, 24, 26, 35, 61, 64, 65, 67, 68, 69, 73, 75, 76, 108, 109, 111, 112, 113, 114, 118, 122, 135, 141, 144, 145, 146, 149, 152
Foreman, Susan...	8, 10, 11, 14, 14, 15, 16, 17, 20, 21, 22, 23, 24, 27, 39, 40, 41, 42, 43, 44, 45, 46, 50, 51, 53, 54, 55, 58, 62, 63, 64, 65, 66, 68, 69, 70, 77, 88, 89, 90, 91, 92, 93, 99, 101, 102, 107, 108, 109, 110, 111, 112, 113, 114, 115, 117, 120, 129, 130, 131, 132, 133, 135, 136, 140, 141, 144, 146, 150
<i>Frame, The (fanzine)</i> ...	62, 112, 138

G

Garden of Peace, the	130, 131, 132, 133, 144, 149
Gatiss, Mark	35
<i>Girl Who Died, The</i>	129

Gornie, John	97, 98, 103, 104, 105, 107, 108, 109, 112, 113, 114, 122
Gould, Robert	111
<i>Guardian, The</i> ...	73

H

Haddow, Bob	113
Harlequin Miniatures	122, 151
Hartner, William	18, 23, 24, 31, 60, 61, 63, 65, 66, 70, 79, 106, 107, 108, 109, 112, 113, 114, 115, 118, 119, 125, 135, 142, 143, 144, 146, 149
Hill, Jacqueline	18, 20, 23, 24, 32-35, 61, 65, 67, 68, 111, 112, 113, 143, 146, 147, 148
Hodgson, Brian	21, 52, 105, 138, 140
Holmes, Robert	84
Huckle, Malcolm	49, 94
Hussein, Waris	38, 49, 51, 52, 53, 59, 60, 61, 62, 64, 67, 68

I

<i>Ice Soldiers</i>	91, 102, 113, 114, 121
<i>Inside the Spaceship</i>	6-7, 8, 9, 10-11, 12, 13-17, 18, 19, 20, 24, 25, 26-32, 33, 34-35, 39, 49, 52, 79, 98, 113
broadcast	27, 28
cast and credits	31
costumes	22, 24
merchandise	29, 30
pre-production	12, 16
production	17-25
profile	32, 35
publicity	26
ratings	27, 28
rehearsals	18, 20, 22, 23, 24
story	10-11
<i>The Brink of Disaster</i>	11, 17, 22, 28, 30
<i>The Edge of Destruction</i>	10, 15, 20, 24, 26, 27, 28, 79
<i>Invasion of Time, The</i>	8
xta	130, 131, 132, 133, 137, 139, 140, 141, 143, 144, 145, 146, 148

J

James, Alan	114, 115
<i>Journey to the Centre of the TARDIS</i>	8
Joy, Penny	64
<i>Juke Box Jury</i>	26, 76, 119, 148
<i>Junior Points of View</i>	117

K

Kaia	92, 93, 104, 105, 115, 116
Kay, Norman	98

<i>Keys of Marinus, The</i>	4, 84-86, 87-93, 94-95, 96-99, 100, 101, 102, 103-104, 105, 106, 107-109, 110, 111-113, 114, 115, 116, 117-125, 135, 141, 143, 148
cast and credits	123
profile	124-125
broadcast	119-120
costumes	109, 112, 113
editing	116
merchandise	87, 121, 122
post-production	116
pre-production	94-105
production	106-115
publicity	117-118
ratings	119, 120
rehearsals	107, 108, 111, 112, 113, 114, 115, 141
<i>Sentence of Death</i>	92, 98, 102, 105, 114, 115, 119, 120
story	88-93
<i>The Keys of Marinus</i>	93, 98, 105, 110, 114, 115, 116, 117, 120
<i>The Screaming Jungle</i>	90, 97, 98, 101, 102, 111, 112, 113, 119, 120
<i>The Sea of Death</i>	71, 88, 96, 97, 98, 99, 104, 107, 108, 111, 112, 115, 116, 119, 120
<i>The Snows of Terror</i>	91, 97, 98, 101, 104, 105, 107, 108, 113, 116, 120
<i>The Velvet Web</i>	89, 97, 98, 101, 108, 111, 115, 116, 120
keys of Marinus, the	84, 88, 89, 90, 91, 92, 114, 115, 122
Kublai Khan	4, 36, 40, 43, 44, 45, 46, 50, 51, 54, 55, 56, 57, 59, 60, 69
Ku'ju	44, 45, 46, 52, 57, 67, 69

L

Lambert, Verity	8, 13, 14, 27, 31, 33, 34, 35, 48, 49, 59, 60, 67, 71, 75, 76, 94, 97, 114, 118, 119, 135, 137, 139, 140, 142, 152
Larn	102, 114
Letts, Barry	83
Lime Grove Studios	20, 23, 49, 62, 63, 64, 66, 67, 69, 70, 108, 138, 143, 144, 145, 146
Long-Tau	44, 46, 57
<i>Lost TV Episodes: Collection One, The</i>	79
Love I, Jack and John	52, 109
Lucarotti, John	39, 48, 49, 55, 57, 61, 63, 70, 71, 76, 79, 82-83, 134, 135, 136, 137, 140, 145, 147, 151

M

<i>Making of Marco Polo, The</i> documentary	60, 63, 66, 68
Malik	42

Marco Polo	4, 13, 24, 30, 36-39, 40-46, 47, 48, 57, 58, 59, 60-61, 62, 63-65, 66, 67-71, 72, 73, 74, 75-80, 81, 82-83, 109, 113, 120, 134, 135, 136, 137, 138, 140, 142
<i>A Journey to Cathay</i> (working title)	13, 48, 49, 53, 78
<i>Assassin at Peking</i>	46, 51, 52, 57, 59, 61, 70, 78
broadcast	74-78
cast and credits	80
costumes	38, 52, 59, 68
editing	72
<i>Five Hundred Eyes</i>	42, 52, 53, 56, 64, 68
merchandise	79
<i>Mighty Kublai Khan</i>	45, 49, 51, 52, 54, 57, 60, 61, 68, 69, 76, 109
post-production	72
pre-production	48-57
production	58-71
profile	82-83
publicity	73
ratings	74-78
rehearsals	60, 62, 63, 64, 65, 67, 68, 69, 70
<i>Rider From Shang-Tu</i>	44, 52, 54, 57, 59, 60, 65, 67, 69
story	40-46
<i>The Cave of Five Hundred Eyes</i> (working title)	49-51, 59, 60, 64
<i>The Roof of the World</i>	40, 49, 51, 52, 53, 55, 59, 60, 61, 62, 73
<i>The Singing Sands</i>	41, 49, 52, 53, 56, 59, 60, 63, 74, 77
<i>The Wall of Lies</i>	43, 49, 52, 54, 59, 60, 65, 66, 67, 68, 72, 78, 137

Marco Polo	8, 13, 36, 38, 40, 41, 42, 43, 44, 45, 46, 48, 50, 51, 52, 53, 54, 55, 56, 57, 59, 60, 62, 64, 65, 66, 67, 68, 69, 71, 72, 74, 77, 78
Marinus	4, 8, 84, 88, 96, 98, 99, 121, 122, 143
Marson, Richard	34-35
Martin, Richard	15, 22, 49
<i>Massacre of St Bartholomew's Eve, The</i>	38, 83, 129
McAllister, David	79, 121
Meglos	34-35
Merton, Zienia	53, 60, 63, 64, 65, 73
Millennius	4, 89, 92, 99, 105
<i>Mini-Mag</i> (fanzine)	64
Morpho brains	89, 101, 105, 112
Morphoton	4, 89, 99, 112
Musetti, Valentino	67, 68
music	21, 24, 29, 52, 98, 138
<i>Mutants, The</i> (AKA <i>The Daleks</i>)	8, 13, 14, 15, 16, 17, 20, 21, 27, 48, 49, 52, 68, 75, 94, 98, 99, 109

N

Nation, Terry	48, 87, 94, 95, 96, 97, 98, 99, 109, 111, 120, 121
Nationwide	27

Voords.....84, 86, 87, 88, 93, 96, 99, 100,
101, 104, 105, 107, 109, 110, 111, 112,
113, 115, 116, 117, 118, 120, 121, 122
Voss, Philip.....65

W

Wales, Gordon.....115
Walker, Fiona.....105
Wang-Lo.....48, 52, 54, 69
Ward, Lalla.....24
Ware, Derek.....59, 60, 142
Warwick, Edmund.....112
Web Planet, The.....87
Webster, Gordon.....105
WH Allen.....29, 79, 121, 151
Whitaker, David.....8, 13, 14, 15, 16, 18, 21, 29,
48, 49, 63, 67, 94, 96, 97,
98, 108, 111, 134, 135, 136

Wiles, John.....83
Wilson, Donald.....49, 67, 71, 108, 111, 119, 143
wiped tapes.....28, 38, 78, 120, 150
Woodcock, John.....60
Wright, Barbara.....8, 10, 11, 15, 16, 17, 21, 22,
23, 24, 29, 32, 34, 39, 40, 41, 42, 43,
44, 45, 46, 50, 51, 53, 54, 55, 57, 60,
63, 65, 68, 70, 72, 77, 88, 89, 90, 91,
92, 93, 96, 97, 99, 100, 101, 102, 104,
110, 111, 112, 113, 115, 116, 119, 126, 129,
130, 131, 132, 133, 135, 136, 137, 139, 140,
143, 145, 146, 147, 151

Y

Yartek.....84, 88, 93, 100, 105, 109, 110, 115
Yetaxa.....126, 130, 131, 132, 136, 140,
143, 145, 146, 147
Yorkshire Evening Press.....118



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